

The KODAK SALESMAN

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KODAK CO.
LIMITED



"If you really want a thing; if your desire is so great that little else matters; if you really and whole-souledly live to get it; if you put every ounce of energy and life you have into it; you CAN get it."

Personal Efficiency.

"Over and over I've said and repeated that all we're in business for is to please patrons.

"That's because pleased patrons will make us (and keep us, whatever happens) successful.

"Every time we fail to please a patron absolutely, we make it easier for the other fellow to take one of our customers, and as many other people as that customer influences, away from us.

"Every time we please a customer absolutely, we cement his patronage and that of all the people he influences.

"There is nobody in this organization too important or too busy or too indifferent to the particular circumstances of a case, to get on the job of happifying that customer.

"We've promised that man satisfaction, and he's got to have it if his case has to come up, through every step of the organization, to me.

"I want our promises kept.

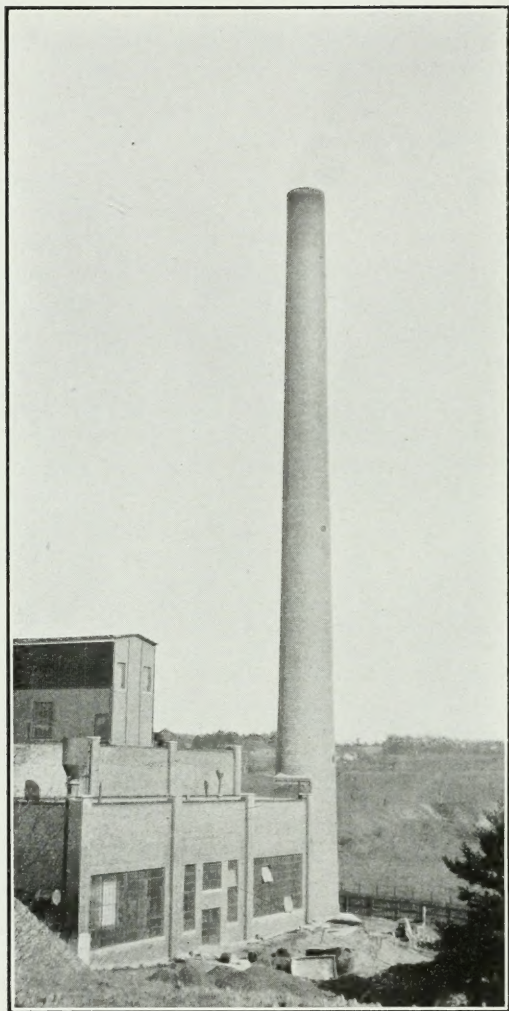
"Go to the limit of your authority—but don't stop there. Your superior is also instructed to go to the limit of his authority—and his superior and his, have the same plain orders. See that this man is pleased if it's humanly possible to please him.

"If you're in doubt be sure to err on the side of doing more rather than less.

"I'm behind you, I'll back you up. I want our promises kept. I want that more than I want more business or more profit. I want that made certain. And I won't tolerate any neglect of those instructions.

"This thing is going to be looked after until we get it certain, and I'm not going to think any amount of trouble I have to take to get it that way is too much trouble. That's how much in earnest I am."

—E. M. Statler.



The Smoke-Stack at Kodak Heights with boiler room adjoining.
Two hundred feet high. Diameter at top is nine feet.
Resting on a thick bed of concrete.

The picture is from a 3A Kodak negative.

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An aid
to the man
behind the counter

Vol. 2

JANUARY, 1917

No. 12

To You

We should be grievously lacking in the sense of what is right were we to pass up the opportunity of expressing, in this the first number of 1917, our heartiest good wishes for the happiness and good fortune of our readers during the ensuing year. We shall not burden you with platitudes of good advice relative to checking up the past and planning your future, but will confine ourselves to two straight business tips.

Tip number one is that you should make every effort to interest your customers in indoor work during the next two or three months. You have two mighty good auxiliaries in "At Home With the Kodak" and "By Flashlight," but those books can't move themselves nor

yet talk, so you ought to give the preliminary talk for them and make them circulate, if you desire the personal satisfaction of doing something out of the ordinary and doing it at a profit, financially, for the store. Such an undertaking should appeal to every salesman.

Tip number two is in regard to the farmer. Did you ever figure how strongly photography should appeal to the farmer from the standpoints both of pleasure and of profit? Think it over, bearing in mind the little booklet—"The Kodak on the Farm." We know that there are traditional obstacles to overcome, but a salesman is like an engineer, who delights in overcoming inertia and making things move.



Between Us

In a recent issue we invited correspondence from our readers as to just what sort of information they most desired so that we could make the columns of THE KODAK SALESMAN serve the greatest number.

In response to this we have received a great many letters for which we thank you heartily, because it shows us that you are interested.

Some of our correspondents mis-

understood us in that they interpreted our remarks to mean that we would send them special articles covering the features in which they were interested.

This is, of course, impossible, though we would be glad to do it if we could.

We now know what our correspondents are mostly interested in and will try and give you the information asked for in our columns.

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The New Developers

Kodelon

The continued scarcity of the coal tar developers has brought about a more or less general use of Pyro and Hydrochinon. But with the steady increase in the photographic business has come the demand for more developers of certain specific scope. The outcome is the new Kodelon Developer, which has been thoroughly tried and is being widely used at the present time.

Repeated tests have shown conclusively that the Kodelon Developer is one of the best available developing agents at the present time. The time of exposure and development is the same as with Nepera Solution.

Formula for Amateur Work

For Velox, Azo and other developing and Bromide papers.

Dissolve the chemicals in the order named:

Water	32 ounces
Kodelon	25 grains
Hydrochinon	90 grains
C. K. Co. Sodium Sulphite	330 grains
C. K. Co. Sodium Carbonate	2¼ ounces
Potassium Bromide	4 grains

Use the full strength.

The Price of Kodelon

1 ounce bottle	\$1.10
¼ pound bottle	4.00
½ pound bottle	7.75
1 pound bottle	15.00

Tozol

A simplified developing agent with convenient and economical features, as well as vigorous action as a reducer of silver salts. A stock solution of developer is made by simply adding the sodas, bromide and alcohol to an ounce of Tozol, and this stock solution may in turn be readily varied to suit the various brands of developing papers.

Prints developed with the Tozol developer have strength and brilliancy with richness and depth of tone. It is specially suited to the various grades of Artura and Azo, but may readily be adapted to Velox and Bromide papers. The following formulæ are very simple to compound:

Stock Solution

Dissolve in 30 ozs. of hot water in the order named:

1 oz.	Tozol
3 ozs.	C. K. Sulphite of Soda
2¼ ozs.	C. K. Carbonate of Soda
45 grs.	Potassium Bromide
4½ ozs.	Wood Alcohol

For Velox, Eastman Bromide and Hard and Hard X Azo, when used for amateur negatives, add two ounces of Carbonate of Soda to the Stock Solution, and for use, take an ounce of Stock Solution to two ounces of water for Velox, Hard or Hard X Azo, or one ounce of Stock Solution to six ounces of water for Bromide.

The Price of Tozol

1 ounce bottle	\$1.10
¼ pound bottle	4.00
½ pound bottle	7.75
1 pound bottle	15.00

New Prices

Kodak Trimming Boards

No. 1—5 x 5 inches	\$0.50
No. 2—7 x 7 inches	.70

Sliding Tripod

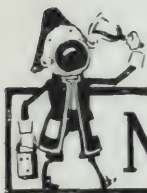
No. 1	\$2.25
No. 2	2.75

No. 3	\$3.50
No. 4	4.50

Combination Tripod

No. 2½	\$3.50
No. 3	4.00
No. 4	5.00
No. 5	7.00

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News of New Things ::



The Kodak Maskit Printing Frame has proved highly popular, and will continue so, but we have a peculiar habit in this Company of always trying to produce something still better, so we stole a leaf from the book of the Kodak Amateur Printer and produced the Kodak Auto-Mask Printing Frame. As you will note from the illustration, we use the same simple masking device as employed on the Kodak Amateur Printer. This new frame is adaptable to the printing of negatives of any of the amateur sizes from 4 x 5, 3 1/4 x 5 1/2 and smaller. The negative is held firmly in place by the mask and is as readily released, when desired, by a slight pressure on the thumb lever.

Graduated scales attached to the stationary guides aid in making the openings exact.

The price is one dollar.

The change in form of the Auto-graphic Backs has necessitated a change in the stylus. Hereafter the No. 1 Stylus can be used only with the Vest Pocket Kodak, while the No. 2 is for use with all the other Autographic Kodaks and Brownies.

Brownie Velox Paper has been furnished in Single Weight Regular Velvet, but owing to the fact that Regular Velox in all the various grades is now supplied at the same price as Brownie Velox, we have discontinued packing Brownie Velox Paper.

When you sell either an Eastman Enlarging Outfit or an electrically heated Kodak Dry Mounting Press, be sure and ascertain the voltage required.

This is especially necessary with the Enlarging Outfit.

The Kodak Dry Mounting Press can not be used to advantage with any current heavier than 110 to 125 volts.

Because certain things have been done in a given way is no reason why they should always be done that way. The man who keeps abreast of the times is the one who is constantly breaking over the line and doing something new, something different, something out of the ordinary.—*Merchant's Trade Journal*.

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How Much Exposure Should We Give?

By Dr. C. E. K. Mees

When negatives are defective it is more often due to incorrect exposure than to any other cause.

The exposure to give depends on two factors: (1) the strength of the light, and (2) the sensitiveness of the film. Since the sensitiveness of the film always remains the same, we need only consider the light which reaches the film through the lens.

To find out how much light is reaching the film during exposure we must consider (1) how much light there is coming from the sky, (2) what sort of subject we are photographing, so that we can know how much of the light it will *reflect*, and (3) how big a lens opening is being used.

The Lens Opening

Assume that the exposure is made at *f*. 8—the stop which is marked 4 in the Uniform (U.S.) System. We can then calculate the exposure for any other stop, since stop *f*. 11 or U.S. 8 requires twice the time of exposure that stop 4 does; *f*. 16 or stop 16 requires four times, and so on.

Different Subjects

If we take as the standard subject an ordinary landscape showing the sky, without any heavy foreground, groups and street scenes and landscapes with dark foregrounds will need twice as much exposure as this standard subject, and portraits and scenes in the shade of trees or houses will want four times as much exposure, while sea or open beach or snow scenes will want only half the exposure of the standard subject. This rule, then, will enable

us to deal with different kinds of subjects.

But there is one subject for which no rule is really satisfactory, and that is a photograph taken inside a room, whether it is a photograph of the room itself or of a person sitting in the room. Only experience or some method of measuring the light inside the room will enable the exposure under such circumstances to be judged accurately, but for a first trial about 400 times the exposure should be given that would be given on the standard landscape out-of-doors.

The Light Falling on the Subject

The light falling on the subject depends on what one may call the light conditions at the time, and these depend on 3 factors—the time of year, the time of day, and on the weather.

If we take as our standard time the middle of the day—10 to 12—in the late spring and summer, then during the middle of the day in the fall and winter, or during the hours between, say, 8 and 10 and 3 and 5 in spring and summer, twice as much exposure should be given, while during the same hours of the morning and afternoon in the fall and winter the exposure should be four times as long.

Turning to the weather, we may call bright sunlight the standard. When it is cloudy bright, that is when there are light clouds over the sun, double the exposure will be required. When it is cloudy dull we shall have to give four times, while when the clouds are very dark and the day is gloomy eight times the exposure will be needed.

Now, having classified the time and the weather and the subject, we can best put the whole matter in the form of the table given (page 7).

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In order to use this table find the figure given for the subject, the figure given for the time and the figure given for the weather and multiply them all together. The number obtained by multiplying them together we can call an index number, and then if we look at the exposure table on the right we shall see given there the shutter speed to use and the stop number at which the diaphragm should be set. It will be remembered that Stop 4 means *f.* 8, Stop 8 means *f.* 11 and Stop 16 means *f.* 16.

From this table it will be seen that when the index number is greater than 4 we cannot give an instantaneous exposure and the only safe thing to do is to use a tripod or rest the camera against something rigid, to hold it still and then set the shutter to B and press the shutter trigger and release it as

quickly as possible. In indoor photography it is essential to use a tripod and give a time exposure.

Let us take an example of the use of this table: Suppose that we are photographing at the beginning of July and in the middle of the day, then the figure for the time will be 1, but if the weather is cloudy and dull the figure for the weather will be four, and if we are taking a landscape the index number will be $1 \times 4 \times 1$, which is 4, and we must set our diaphragm at Stop 4 (*f.* 8) and the shutter at 25.

By using this little calculating table, we shall be able to get a much better proportion of good exposures than we could possibly get by guess work.

It would possibly be a good idea to cut out the table and paste it on a piece of cardboard.

EXPOSURE GUIDE

Find the figures given for the Subject, Time of Year and Day, and Weather. Multiply all three. This gives an index number. Set

the shutter and diaphragm as indicated opposite this number on exposure table.

SUBJECT	EXPOSURE TABLE			
	FIGURE	INDEX NUMBER	SHUTTER	DIAPHRAGM
Snow, Sea and Beach Scenes.....	1 ₂	1 ₂	50	16
Ordinary Landscapes showing sky.....	1	1	50	8
Groups, Street Scenes, Landscape, no sky..	2	2	50	4
Portrait (outdoors) Shaded Scenes.....	4	4	25	4
Interiors, Portraits indoors, etc.....	400	8	*B	16
TIME OF YEAR AND DAY				
Spring and Summer—Middle of day.....	1	16	*B	8
Morning and late afternoon.....	2	32	*B	4
Fall and Winter—Middle of day.....	2	400	*T 4 Secs.	4
Morning and afternoon.....	4	800	*T 4 Secs.	4
WEATHER				
Sunny	1			
Light Clouds over Sun.....	2			
Cloudy, dull.....	4			
Heavy Clouds, very dull.....	8			
			Above 800 give proportionate extra time.	

*Use a tripod or rest the camera against something to hold it still, press and release shutter quickly ($\frac{1}{4}$ second).

†Use a tripod and give exposure indicated.

For sharp results take care to judge distance correctly.

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Cable Releases

Below we show the cable releases we can supply. Please note this and refer to them by number.

No. 2—7-inch. Used on Nos. 1 and 2 B. B. Shutter on No. 1A Kodak Junior, No. 2C Folding Autographic Brownie, No. 3A Folding Autographic Brownie and No. 3A Autographic Kodak.

No. 4—7½-inch. Used on Kodak Auto Shutter on No. 3A F. P. K. and No. 4 F. P. K.

No. 5—6-inch. Used on new style Compound Shutter. Attaches to top of shutter.

No. 6—12-inch. Used on new style Compound Shutter. Attaches to top of shutter.

No. 7—10-inch. Used on Kodak Auto Shutter on Premo Cameras.

No. 8—2½-inch. Used on No. 1 Autographic Kodak Special with Optimo Shutter.

No. 10—10-inch. Used on old style Compound Shutter formerly fitted with bulb.

No. 11—6½-inch. Used on No. 1 B. B. Shutter fitted with bulb on No. 1A R. R. Type, and No. 3 F. P. K.

No. 12—9-inch. Used on old style No. 2 B. B. Shutter formerly fitted with bulb on No. 3A F. P. K. and No. 4 F. P. K.

No. 13—3-inch. Used on No. 0 B. B. Shutter on No. 1 Kodak Junior.

No. 15—6-inch. Used on No. 1A Optimo Shutter on No. 3A Autographic Special Kodak.

No. 16—9-inch. Used on No. 2 B. B. Shutter on No. 2C Autographic Kodak Junior.

Price 25c. each.



The Universal Tripod Head

The *Adjustable Tripod Heads* (Nos. 300, 305 and 310) we have been supplying are now discontinued. To replace them we are listing the *Universal Tripod Head* shown above.

This new Head is a simple and effective device which will fit any regular Tripod socket. Has ball and socket joint, permitting the camera to be tilted through an angle of 90 degrees, and is particularly desirable for photographing objects at close quarters. The price is a dollar and a quarter.

Don't be afraid to show the higher priced goods.

The way to keep in the limelight is to be constantly *doing* something. The way to pass into eclipse is to be constantly telling what you are *going* to do.

The Kodak Portrait Attachment is a great aid in promoting amateur photography indoors.

Timely Information

CONTRAST VELVET VELOX will give a good snappy print from any weak negative that is at all printable. Over-exposure in snow scenes and under-development through low temperature of developer are now producing many difficult printers, but "Contrast" will enable the photographer to get good prints.

Tell your customers about Contrast Velvet Velox—the paper for flat, weak, lifeless films. Tell them also to use a thermometer consistently when developing films in the tank, so as to guard against under-development through too low a temperature of the solution.

By the way, the forthcoming number of *Kodakery* will have a real good article on picturing snow scenes. Be sure to read this article yourself, and be sure that your customers do the same thing. Proper use of that article by you will start many a Kodaker a-picturing the beautiful snow scenes which we all like, even if we hate the cold.

Confessions of a Salesman



SOME years ago, never mind just how many, I hopped from a side door Pullman on the old U. P. and landed with a thud in the freight yards in Denver.

"I possessed two dollars and thirty-five cents and an unlimited stock of nerve, and I wandered out of the yards towards town and ultimately found myself in the 'ring' of the old Bullshead Corral, a meeting and market place for cattlemen.

"I strolled up to a pleasant faced man of about thirty and told him I wanted a job. He looked me over for a moment, and then asked me if I knew anything about the cow business.

"I told him I could milk and he let a laugh out of him that could have been heard in the Capitol building if there had been one in Denver at the time, for condensed milk from Chicago was about the only kind ever seen on the range in those days.

"He next inquired if I could ride; I replied in the affirmative, and truthfully. Hadn't I just ridden from Chicago to Denver without paying a sou—and I could ride a horse.

"He fixed me up with a bunk and blankets for the night, and the next morning announced that he would give me a try-out on his ranch, and then he introduced me to a sleepy eyed broncho and said I could ride him out to the ranch, some forty miles distant.

"The horse never moved from his tracks while I was cinching the big California saddle, and took the bit without a murmur. Just as I was about to mount one of the corral helpers happened along and wanted to know if that was the brute I was going to ride. I replied 'Yep,' so he asked me to wait a moment and he disappeared, returning presently with a pair of heavily rowelled spurs and a lead-butted quirt—a short handled braided leather whip.

"I asked him what was the idea, and he told me I'd find out just as soon as I landed on that bronc's deck—I did.

"Imagine a storm at sea, an earthquake, and falling down an elevator shaft all combined.

"Could that horse buck? He could; he had studied under all the old masters and then taken a post-graduate course, besides being an inventor of no mean ability.

"I placed my foot in the stirrup and then a leg over his back; synchronising perfectly with me he also rose and came down with all four feet in a bunch.

"I landed, not on his back, but on my face in the corral yard.

"It was a case of misplaced confidence; I had been grossly betrayed, and I arose with good Colorado soil in my mouth, fire in my eye and that lead butted quirt in my hand; the horse having shaken me off as he would a fly that had gone to sleep.

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"I tried the mount again and this time I landed, giving him the spurs and a rap between the eyes with the end of the quirt at the same time. He was surprised and annoyed and showed it plainly—and fancifully.

"He used his full bag of tricks but I managed to stick, though there were moments when I fain would have been elsewhere, and occasions when I nearly was.

"My new boss and the assembled bunch of punchers enjoyed our duet immensely, and a pleasant time was had by all.

"We finally arrived at the ranch; I wasn't much interested in the surroundings except a place where I could go to sleep on my stomach, but I had licked that horse and landed the job.

"Now this little experience has a direct bearing on salesmanship. I wanted a job and said that I could ride, and I had to make good—I had to sell myself to that ranch boss.

"I knew I could ride the sort of horses I had seen in the East, and when I saw I was up against it I just did the best I could to deliver the goods; that I won out had an element of luck in it I admit, but if you know enough to give you confidence you can afford to take a chance."



The Mayor of a tough border town was about to engage a preacher for the new church. "Parson, you aren't by any chance a Baptist, are you?" "Why, no, not necessarily. Why?" "Well, I was just a-goin' to say we have to haul our water twelve miles."



Sundries

There were thousands of cameras given as Christmas presents, and you should pay particular attention to these new customers, that they may get started right and keep right.

Remember that they are new customers not only for film and paper, but also for all the sundry aids to better work in selling which you like to pride yourself.

You'll soon have the opportunity of initiating them into the mysteries of flashlight work, and you'll find the Kodak Flash Sheet Holder of the utmost usefulness in simplifying the work.



Feel your way along. Pick and choose among the mass of arguments you have at your command, and watch the effect of each as you spring it on him.

Try to discover the point of contact at which his interest can be made to touch your proposition.

Be quick to catch the look in his eye that shows you have caught his closer attention, and instantly throw the whole force of your batteries upon the vulnerable point that he has disclosed.



Ten Minutes with the Boss

“REMEMBER the other morning, Sammy, when McCallum came in and borrowed the only No. 1A Special we had in stock to sell to a customer of his?”

“Fred Johnson, the youngster we have just put behind the counter, with his eyes popping out with amazement, remarked as Mac went out: ‘Why he is going to sell it to one of his customers.’ He simply couldn’t understand why I should be willing to help out a competitor.

“McCallum has been in business here a good many years longer than I have. I well remember the first day this store opened. McCallum came in and introduced himself and said that as long as we were going to be competitors we ought to be friends, and I agreed with him. Time has demonstrated the wisdom of this move. He knew and I knew that there was room enough for both of us, and that neither one of us could corral all the business, so we both started in to make some business for us both.

“It may surprise you, Sammy, to know that I spend a good many evenings at Mac’s house, and he at mine, making plans to boost amateur picture making in this burg.

“We know that the more advertising we do to popularize picture making the better it will be for both of us, and we both have made a fair success, as you will admit, and a whole lot of this success has been due to our friendly co-operation.

“I happened to pick up a copy of a bright little trade paper, *The Ambassador*, the other day, and in it I found an account of a business meeting held in one of the Eastern cities, where the following questions were asked:

“‘What part of your business results from sales to old customers, and what part of it comes from new trade?’

“The second question: ‘Can a merchant build up a permanently successful business if he is dependent for volume upon new trade?’

“I guess those two queries would set any business man to thinking, and I was more than eager to read the answers given by the merchant to whom these queries were put.

“This merchant had been forewarned so he was able to answer it intelligently not only with the facts as they existed in his own store, but he also had letters from several other merchants expressing their opinions.

“Here is what he found: that the merchants who kept a careful record admitted that only about twenty per cent. of their sales were made to people who had bought three times or more, and that *eighty per cent.* were made to *new customers*, and that merchants who did not keep a careful record were of the opinion that sixty per cent. of their sales were made to regular customers, and forty per cent. to transients.

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"This merchant admitted that in his judgment, excepting in very large cities with an enormous floating population, permanent success was *absolutely dependent upon retaining patronage*.

"He also admitted that a study of his own sales developed a great surprise; that he was not only surprised but alarmed.

"Remember, Sam, when about a year ago you and I went over our ledger and checked up the closed accounts that should still have been open, and the number of misunderstandings we were able to straighten out and so get the customer back. One woman, I remember, had quit trading with us because we always spelled her name wrong.

"This merchant conducted an investigation similar to ours and this is what he found: that some people did not return because they had not been properly treated; that others did not return because the merchant had failed to remind them that he was still on earth.

"He wrote fifty letters and received twenty replies which he accepted as also expressing the views of those who did not answer. This proved to him that not less than seventy-five per cent., who failed to return, had stayed away because he did not remind them that he was still in business.

"Just think, Sam, of the dollars merchants are losing because they have failed to take advantage, and follow up the good impression one or two satisfactory sales have made, and if that don't prove that good advertising pays, Sammy, I don't know what does."

Autographic Exposure Records

"Yes, your films are ready; sorry, but you don't seem to strike exposures quite as well as you should.

"Do you keep any record of your exposures so you can make comparisons to aid you in your future work?

"Well, why don't you? It is a very simple matter with the Autographic Feature on your Kodak.

"Certainly there is plenty of room to add the exposure data after you have made the location or other memoranda."

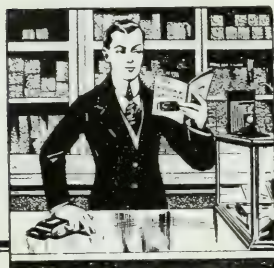
Like this: Suppose you are photographing a subject in a good, bright light; shutter speed $1/50$ of a second and Stop No. 8. After you have made the exposure and have made your autographic record of date and title, all you need for your exposure record will be 'B' for bright light and $1/50-8$, and so forth for any variety of exposures. So when your roll of film is developed you will have the exposure time of every exposure on the roll, and if any are over or under-exposed you will know how to avoid making the same mistake next time.

There are so many different ways in which the autographic record is a big help, but to my notion one of the greatest is the ability to record the exposure time right on the margin of the negative where it just can't get lost.

Start the beginner right and he will come back to you.

You may scheme and dream—connive and contrive until your hairs whiten, but you will never find a substitute for hard work.—*Herbert Kaufman*.





The Primary Page *for the* Beginner Behind the Counter

IN comes a customer and remarks, "I have heard of 'orthochromatic' plates and of the orthochromatic qualities of N. C. Film—what does 'orthochromatic' mean?"

All right—here you are. In the earlier days of photography the plates used to give very untruthful renderings of *color values*. Yellow and red, for instance, photographed as black, while violet, indigo and blue photographed as white.

The ordinary plate is highly sensitive to violet, a trifle less sensitive to indigo, and so on, until as we approach the other end of the spectrum, the yellow and orange rays affect the plate but little, and the red rays hardly at all.

An orthochromatic plate or film is one in which these errors have been so far corrected as to give a truer color value, *i.e.*, the emulsion is sensitive to a wide range of colors in an equal or nearly equal degree.

With a non-orthochromatic plate you might be making a picture with say, a bed of flowers in the foreground—some light yellow and others dark blue.

The negative, owing to its deficiencies, would yield a print in which the light yellow flowers would appear darker than the dark blue ones, though, to the eye, the yellow flowers would appear lighter. In other words, it would

not give, in the resulting picture, the true color values.

The fully orthochromatic plate or film corrects these errors and renders the color *values* (the depths of color) in their proper relation to each other. In the same way the orthochromatic film helps preserve cloud effects, differentiating between the clouds and the surrounding blue sky.

There is no difficulty in factories such as ours, in producing any desired degree of orthochromatism.

We make many brands of orthochromatic plates. It would not, however, be practical to make them all orthochromatic or color sensitive in the same degree. For instance, we make one plate called the "Panchromatic," which is used a great deal by engravers in preparing for three color process work, and by commercial photographers in copying paintings, and photographing furniture.

This plate is so sensitive to red that not even the usual ruby lamp can be used in the dark room. It should be loaded and developed in absolute darkness.

It is quite evident that such a plate would not be practical for ordinary purposes.

Now just a word in particular about Kodak film: Kodak film was first made an orthochromatic film in 1903. Up to that time we had sold hundreds of thousands of

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orange dark-room lamps in our developing outfits. Immediately it became necessary to substitute a deep red for orange because this orthochromatic film was so sensitive to yellow.

As the largest manufacturers of dry plates in the world, as the largest manufacturers of orthochromatic dry plates in the world, to say nothing of our being the largest film manufacturers in the world, we have at our command every advantage that experience and scientific research can give. We know to what degree and for what colors the film should be orthochromatised in order to give the best possible average results in the hands of the Kodaker.

Since 1903, Kodak N. C. Film has been an orthochromatic film. What is more important, it is properly orthochromatic, and *Kodak N. C. Film is the most perfectly balanced film in the rendering of color values.*

We could say a good deal more regarding orthochromatism and color values, but at this stage it would only serve to confuse you. Later we will take this up more fully and explain some of the more common color-separation problems.



Not Interested

I met him on the train.

We were traveling across an uninteresting stretch of flat country and as the Pullman rolled along, I pulled contentedly at my cigar and was absorbed in Collins' new book, "The Camera Man."

The stranger fidgeted a bit, threw away the remnants of his "smoke" and, glancing at the title of the book I was reading, accosted me:

"Interested in photography?"

"Yes, you?"

"Used to be—not at all now," he answered.

"Why did you drop photography?"

"Lost interest. I've been through it *all*. Started with one of those original Kodaks. Had the first one in our town. It made a little round picture, and loaded for a hundred exposures. Remember 'em?"

I nodded assent.

"I made a lot of the usual things and then I got the disease. Built a dark-room, had three or four types of big cameras, batteries of lenses, took all the photographic magazines, was secretary of our local Camera Club. Went in for exhibitions. Made landscapes and seascapes and genres—some of 'em pretty fuzzy." He smiled. "But I don't make pictures any more."

"Why?" I asked.

"Funny how some people are constituted," he said. "In business I have stuck to one line all my life. Have worked hard—and, yes, have been successful. Made my pile and all that sort of thing. But every few years have changed my hobby—rests me, I guess."

"What have your other hobbies been?"

"There has certainly been some variety: fishing, yachting, farming, and all the while, as a sort of side hobby—travel. Usually I take along the family when I travel. The wife and children are up ahead in the state-room now."

"Well," said I, "those hobbies of yours are all alluring, especially to a red-blooded man, but it doesn't seem to me that any of them could win me from photography."

"Well, they have me. I don't care a rap for photography any more."

"Too bad, for those hobbies offer so many opportunities for picture

The KODAK SALESMAN

making." I suggested. "Just think of the pictures you could have taken fishing and yachting and farming, and of the wife and children."

"Oh yes, I have a lot of such pictures—albums full. Take my yachting album: I get it out now and then and look over the Kodak pictures that I took, and it almost gives me the fever again—yachting fever I mean. It's full of scenes in the cabin and on deck; there are hundreds of pictures taken along the Maine coast, some corking good racing pictures, the fleet at anchor at Newport, a storm at sea that caught us off Cape Cod and came near being our finish. Then I have another album of my fishing trips that incidentally proves some of my fish stories."

"And your travels?" I asked.

"I have one book on Europe and one on America, and when we get back I expect to have an album full of Japan. Of course, there is a book of pictures taken on the farm and there are three or four albums full of pictures that we have made of the children. Really, I have had a lot of fun out of my hobbies and I believe that the changing from one to another has helped me to keep young. I play hard when I play and I work harder yet when I work. Photography was a good hobby when I rode it, as much fun as any of them—but I am no longer interested in it."

Just then the train pulled nearer to the mountains which had been looming larger and larger in the distance and the Hobbyist remarked to me, as he pulled a 2C out of his pocket and started for the platform of the observation car: "Isn't that a wonderful view? I must get that—Do you know, I believe I like travel better than any of the hobbies I have discarded."

Queries

Can you supply a plate back for customer's Film Pack Premo?

Premos manufactured especially for use with Film Packs can not be changed so as to accommodate dry plates.

Can you equip the No. 1A Junior Kodak with Kodak Automatic shutter?

No; the Juniors will not accommodate that style of shutter.

Has the tinfoil from roll film any commercial value?

Quite possibly, but we, ourselves, are not in the market for same.

Can Kodolon be used for developing films in a 40-gallon tank?

We do not recommend Kodolon for negative work, as it is especially adapted for developing-out papers.

What is meant by the word "anhydrous"?

This name is applied to all chemical salts from which all water has been removed. "Desiccated" is a synonym.

What is a saturated solution?

One in which the liquid has taken up all the solid which it can.

Can you develop two films at once in the Kodak Film Tank by placing them back to back and loading them into the tank in the dark-room?

No, because the under film would adhere to the apron and develop very unevenly if at all.

Speaking of football
Mike Murphy, Trainer
said — "Eleven men
who *won't* lose,
can't lose."



VOL. III.

Nº 1

The **KODAK SALESMAN**



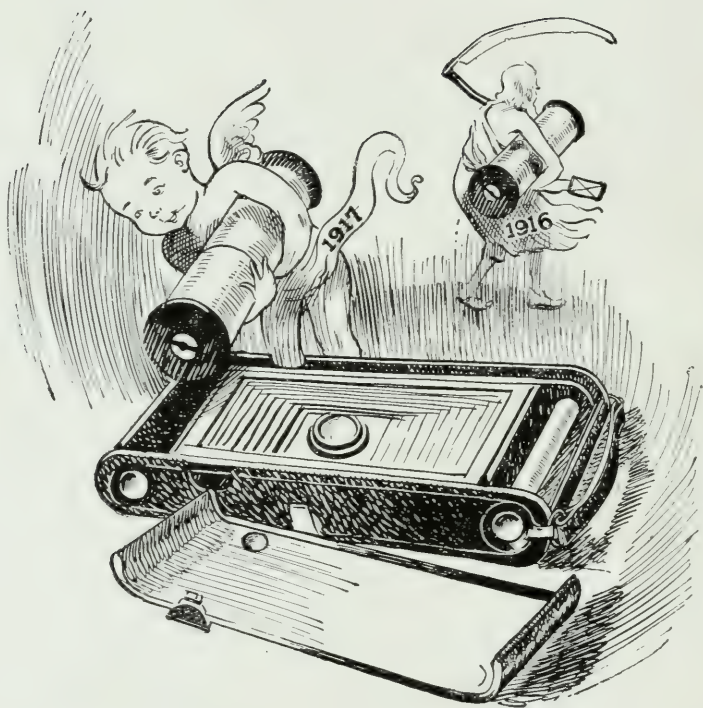
PUBLISHED BY CANADIAN KODAK CO. LIMITED
TORONTO, CANADA
FEBRUARY 1917

"If you carry a chip
on your shoulder it is
a good plan to rub
your head and see if
it came from the old
block."

—*Park's Parables*

“The most successful salesman is the one who presents his selling points or reason why, so skillfully, so enthusiastically, so convincingly that the attention is so fully occupied with them, that reasons why not do not come to mind. A salesman who consciously or unconsciously suggests objections is greatly increasing the difficulty of making the sale. It is often easier to anticipate or avoid suggesting opposing ideas than it is to deal with them after they occur.”

—*Salesmanship*



No. 1 of Volume 3, that's this issue. "The Kodak Salesman" has been tried and tested for two full years. We hope to make it even more useful to you, who sell Kodak Products.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

FEBRUARY, 1917

No. 1

Between Us

The time has passed when any part of the year can be called "off season" for amateur photographic supplies. When you think of the thousands and thousands of Kodaks, Brownies and Premos, and Graflex cameras that greeted their new owners on Christmas morning you can see what an enormous amount of *new business* they will start—have already started—coming to you.

And in thinking of these new customers you must bear in mind one peculiarity of the average human, and that is this: he will not devote the same amount of thought to the mastering of a problem concerning a recreation as he will to one concerning business.

The manuals accompanying the cameras are very clear and explicit; if the beginner would *study* his manual carefully and thoroughly he would experience little or no difficulty in securing good results.

The reverse, however, is the rule—he or she gives the manual a hurried "once over" and lets it go at that.

So when one of these new customers comes to you and asks questions that seem foolish to you, makes mistakes that are absurd, bear this in mind: answer the questions fully and pleasantly. It will be a simple matter to put them on the right track and to keep them there—and *keeping them there* is what feeds the cash register.



The Box Brownie Theory

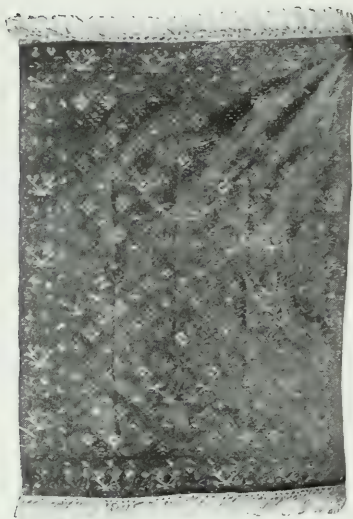
Back of every other thing made there's a theory, and back of the humble Box Brownies there's one of which you, as a salesman, should have a thorough appreciation if you are to make the most of their possibilities.

Rid your mind of the notion that Box Brownies were put on the market to fill a demand for cheap cameras, purely and simply. The price was entirely a secondary consideration. The prime reason for the existence of these cameras is to enable you to get the youngsters going in Kodakery early—to start them making pictures when they are young.

The ideal of Box Brownie manufacture is simplicity of use, hence its "open and shut" and, so to speak, fool-proof simplicity—no distance to estimate, easy loading, no chance of fog once the camera is loaded—click the shutter and get the picture. With such simplicity, combine the low prices and you have the whole theory laid bare.

Birthdays come all year round, and you can't do a better turn for the boss than to convince youngsters and their parents that Brownies are *the* presents for such happy occasions, thereby starting them early and making it easy to land them in a few years for Kodaks.

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(B) Orthochromatic Plate,
with Filter

Panchromatic Results

The salesman dealing mostly with the amateur will not often be called upon to explain the use of Orthochromatic or Panchromatic Plates, but an understanding of the subject can not help but be of benefit because it will broaden his knowledge of photographic possibilities.

The matter that follows can be read with interest by every photographic salesman, as it explains very clearly and in non-technical manner the use of color plates and filters.

There is no reason for using a panchromatic plate when an orthochromatic will answer the purpose, and on the other hand it is useless to use an orthochromatic plate for a subject that is entirely beyond the range of its capabilities.

Orthochromatic plates will do certain things and do them well. Panchromatic plates will also do certain things and do them well, the difference being that the panchromatic will do everything that the

orthochromatic will do and a great deal more.

Because all plates are, to a degree, sensitive to all light, has led some photographers to believe that with an extremely long exposure a fairly satisfactory rendering of red objects can be secured on ordinary orthochromatic plates, but such is not the case. If the subject contains other colors than red it is not possible to secure even a passable rendering.

The ordinary plate is sensitive to blue, violet and ultra-violet. The orthochromatic plate is sensitive to these same colors, and in a certain degree to green and yellow, while the panchromatic is sensitive to all the colors of the spectrum.

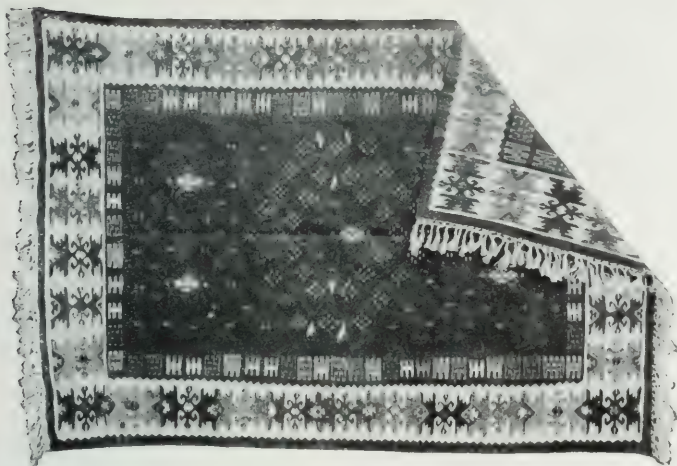
All plates, however, are super-sensitive to blue, violet and ultra-violet, so it is necessary with orthochromatic and panchromatic plates



Wratten Panchromatic, K3 Filter

to use a yellow filter which will cut out all the ultra-violet and enough of the blue and violet light to bring these colors into proper relation to the other colors to which these plates are sensitive. These yellow

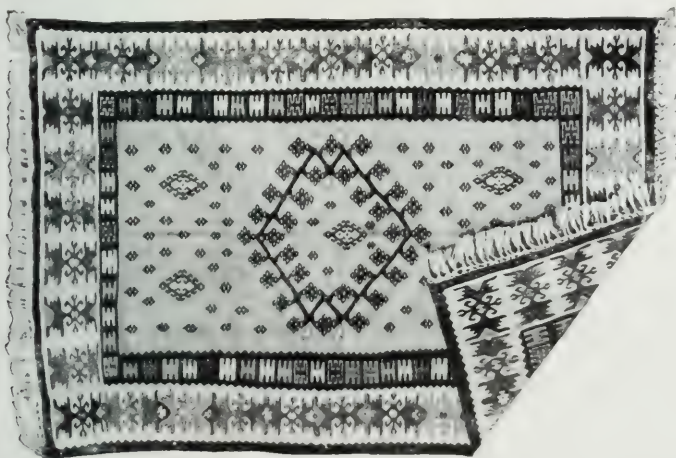
The KODAK SALESMAN



(A) PIROT RUG
Orthochromatic Plate, with Filter

filters could be done away with if plates could be made less sensitive to blues and violets—but this is not possible.

They make an increase of exposure necessary only because they cut out the greater portion of the light to which the plate is most sensitive.



THE SAME RUG
Wratten Panchromatic, K3 Filter

Yellow filters then are used to cut out the surplus of blue light, but they in no way increase the sensitiveness of the plate to other colors.

With the orthochromatic plate this allows bright green, yellow, blue and violet objects to make an impression on the plate more nearly

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in proportion to the impression they make upon the eye, so a K2 filter and orthochromatic plate can be said to give an approximately correct rendering of these colors.

They are no more sensitive to red, however, than an ordinary plate, so, regardless of the filter used, red objects will photograph as black in an orthochromatic plate. A panchromatic plate *must* be used to secure a truthful rendering of red, orange or any color of which red is a part.

Examples of results secured by using panchromatic plates are usually compared with results secured on ordinary plates, and while the difference does not exaggerate the rendering of red objects it may seem an exaggeration to those who use orthochromatic plates and color filters. For this reason we show two examples of the best results that could be secured on orthochromatic plates with a filter and the results on Wratten Panchromatic Plates with K3 filter.

In the first example (A) the center of the rug is a brilliant red, the design showing in black. One sees at a glance that the orthochromatic plate does not show any contrast between the red and black, the design being entirely lost. The background of the outer border is buff and this is rendered very well by the orthochromatic plate. With an ordinary plate this would also be dark. The various colored figures in the outer border are also fairly well rendered except the reds.

The result could not be called satisfactory, however, as the prints would not give a good idea of the appearance of the rug, and if the prints were to be colored those from the panchromatic negative would be very satisfactory, while those from

the orthochromatic negatives would be impossible.

The second example (B) shows a rug with black design on a dull red ground, the smaller figures in lighter colors being outlined with black. The orthochromatic plate picks out the blues, yellows, greens and whites, but the black design, which is of greatest importance, is entirely lost. The panchromatic plate gives a satisfactory rendering, the result being what the eye sees as nearly as can be shown without coloring the print.

Correct rendering with panchromatic plates requires only the use of the correct yellow filter (K3) which absorbs the surplus of blue light. There are instances, however, where only an incorrect rendering of colored objects will give a satisfactory result in a photograph. *For example, a carpet or rug may have a dark green ground with an orange or red figure that is of the tone as dark as the ground, the only contrast being in the colors.* A perfectly correct rendering would make both colors appear in the photograph in so nearly the same shade of grey that there would be no contrast.

In such a case one of the colors must be over-corrected or made lighter. A green filter will absorb red, allowing the green to photograph lighter and an orange filter will absorb green, allowing the red to photograph lighter, the nature of the subject determining which of the colors should be made lighter to secure the most satisfactory result, but these results can only be secured on a panchromatic plate.

Within certain limits orthochromatic plates will give excellent results—beyond those limits only panchromatic plates can give satisfactory results.

The KODAK SALESMAN

"KODAK"

Is our Registered and common-law Trade-Mark and cannot be rightfully applied except to goods of our manufacture.

If a dealer tries to sell you, under the Kodak name, a camera or films, or other goods not of our manufacture, you can be sure that he has an inferior article that he is trying to market on the Kodak reputation.

If it isn't an Eastman, it isn't a Kodak

**CANADIAN KODAK CO.
LIMITED
Toronto, Canada**

If It Isn't An Eastman, It Isn't a Kodak

We are fortunate in being able to tell the story of Kodak in many different ways because Kodak keys in so completely with every other form of recreation and has a multitude of practical uses as well.

We are very proud of the prestige of Kodak; we are proud of the fact that the Kodak has done so much in the way of providing recreation and instruction.

The word "Kodak" is our sole property, as it is our registered and common-law trade mark and can not be rightfully applied except to goods made by the Kodak companies.

To protect you and your customers, to insure their getting the genuine Kodak goods, and to impress upon them the necessity of looking for this trade mark we frequently make use of space in the magazines to inform the public that

"Kodak" is our registered and common-law trade mark.

Such an advertisement (in reduced form) we show on this page, which we are running in the current magazines.



Exclusive

"I thank you very much for showing me your different cameras, but I'm just looking 'round to-day, and"—

"Just a moment, please; I hadn't quite finished showing you about this Kodak; in fact, I haven't explained one of its most important points, and that is the Autographic Feature."

"Autographic Feature — w h a t does that mean?"

"You see this little sort of a trap door in the back of the camera,— well after you have made an exposure you can write any data or memorandum you wish, and it will appear on the margin of the film after it has been developed and fixed, and remain right where you want it as a permanent record."

"If you don't want to make an autographic record on any of the films you of course don't have to; and, if necessary, you can use non-autographic film in the Kodak; but when you do want to make the autographic record you will have to use the Autographic Film."

"Well, I suppose other cameras have this Autographic Feature, don't they?"

"No, sir—the Autographic Feature is an exclusive Eastman device."

"Oh, Um! I didn't know that— pretty good thing, isn't it?"

"All right, stick this No. 3-A in a carrying case and let me have half a dozen rolls of film."

"Thank you, sir—come again."

Confessions of a Salesman



“IF you want a good, hearty laugh I read Booth Tarkington’s story about the boy who became infatuated with the man who played the big horn in the band.

“To possess a horn became an obsession with that boy; he went around with his cheeks puffed out, sounding ‘Um pa’—‘Um pa,’ ‘Umph’ in his deepest chest notes. He tried to manufacture a horn out of an old section of garden hose and a tin funnel, and he finally came into possession of a horn through the cupidity of a boy acquaintance who ‘borrowed’ a very old French Hunting Horn from his uncle’s collection and sold it to him for a certain amount of cash and a sundry collection of articles dear to the heart of the average boy.

“The story has a laugh in every line, and at the same time points a moral to decorate this tale—and this is ‘when a boy wants anything he *wants* it bad.’

“And when a boy really wants something he is mighty serious about it.

“How many boys do you suppose have stood outside of your display windows and just gloated over some shiny Kodak or Brownie, and in their imagination, each fancying himself a great artist proudly displaying his pictures to a favored few, and when he passed along the street people would nudge each other and say, ‘That’s Willie Smith, the Boy Artist.’

“Such things are very real to a boy.

“And suppose some day the boy just couldn’t stand it any longer, and that he summoned all his courage, came into the store and asked you to show him that camera, just so he could hold it in his hand for a moment.

“And supposing that you just didn’t like boys much or had forgotten that you used to be one, and that you answered his questions with indifference and made no move to take the camera from the showcase; well, if you *can* remember when you were a boy you will know the feeling of hot resentment that spread all over him, and how it glowed and burned long after you had forgotten the incident.

“And supposing some day, maybe a week, or a month, or six months later that boy’s Grandpa or Grandma or Uncle or Auntie is paying a visit, and learns of his one great all-consuming desire, and he is given the money that will make that camera all his very own.

“Will he come to you for it? If there is another dealer in town, or if he can get it anywhere else he will *not*.

“‘How long ago was it, Jim, that we made that camping trip? Let’s see—why that was five years ago—Goodness! it doesn’t seem half that long.’ And there you are—time flies, and just so with the youngsters. That boy of fourteen is nine-

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An Historical Display—Courtesy of Schramm-Johnson (see Page 10)

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teen now, almost a grown man with probably a fairly good job or a comfortable allowance.

"If he came into the store now he would get all kinds of attention.

"You see I *know*; when I was a small boy I wanted nice things just the same as the other kids, but contributions from the family purse for luxuries were infrequent and small, and I had to take a good deal of it out in just wanting—so when anyone in a store was nice to me, even if I was only 'shopping,' you can gamble that I appreciated it—and when I was snubbed I remembered it—and were I to go back to that old town to-day there would be some stores you couldn't drag me into.

"Early impressions are strong impressions—so humor the eager-eyed youngsters a bit—they will remember and come back to you when they have money to spend."



You may be a "jolly, good fellow," with a soft smile to lighten the burden of pointed words spoken hurriedly, but when you reach for a telephone receiver and answer a stranger, the latter is at a double disadvantage—he's not familiar with your mode of speaking and he can't see that smile, both good assets. Courtesy, especially over the 'phone, costs nothing and is valuable.—*Texas and Pacific Railway Magazine*.



Professor Fudge—What do you mean, Mr. Jones, by speaking of Dick Wagner, Ludie Beethoven, Charlie Gounod and Fred Handel?

Jones—Well, you told me to get familiar with the great composers.

Two Good Suggestions

Through the courtesy of Schramm-Johnson, Drugs, of Salt Lake City, we are enabled, on page 9, to show a reproduction of a most interesting window display they recently installed.

As is well known, Salt Lake City is rich in history and has many points of interest photographically.

This historical window was installed during the week of the State Fair, and attracted the attention of thousands of visitors.

The display included pictures of early immigrants arriving by ox-team in 1859; views of the Mormon Temple and Tabernacle in course of erection in 1867; the old Volunteer Fire Department; the first bicycle in Utah in 1872, and many others. A number of pictures of modern Salt Lake City were shown as well, the whole forming a display of remarkable value and interest.

Every city or town in the country has similar pictures of interest, and such a display in your town would attract equal attention.

In making window picture displays the Schramm-Johnson Company places the pictures on ordinary dressing room screens covered with brown burlap. The screens are so arranged in the windows that the spectators have the impression of a miniature art gallery before them.

Here is another good suggestion from them: "When our men are changing the windows, rather than place a canvas in front of the windows, we simply place these screens against the inside of the glass, with attractive amateur photographs. We find that photographs are the most attractive display matter we have."





Ten Minutes *with the Boss*

"SAMMY, I had a talk with the advertising manager on the Star the other day, and as I am going to be unusually busy for a while I am going to turn our advertising over to you with the assistance of the man on the Star.

"In the Star office they receive a huge lot of papers from all over, and it is quite interesting to study the way some dealers advertise or think they are advertising.

"A good many dealers are regular advertisers, that is, in the towns where there are daily papers; their advertisements appear, once or twice, and sometimes three times every week.

"In towns where there are only weekly papers their advertising appears in every issue, and it strikes me, Sam, that that is the kind of advertising that pays best.

"Now remember this, Sammy, if our advertising is worth doing at all it is worth doing well. You will find some pretty good suggestions in my files of the Trade Circular, and if you can not always use that copy you will find these sample Ads most excellent guides as to the way our advertisements should be set up in our local paper.

"Now I don't pretend to know a whole lot about advertising but I can give you some pointers about technicalities so you can talk it over more intelligently with the man from the Star.

"When he speaks of the 'layout' of an advertisement he means its form or general appearance, and you should plan this layout so that it will attract favorable attention.

"Please remember, Sammy, that I do not approve of highly ornamental rules or borders; that I don't like humorous illustrations or type faces that are hard to read.

"Use plain rules, good easily read type, and don't allow the printer to stick in a sample from every font of type he has in the place.

"Consult the Kodak and Premo cut sheet when you want illustrations—you won't find any half so good anywhere else.

"The use of cuts of the cameras themselves is a good idea, as it gets right down to brass tacks as to what we have to offer, and also, they are good eye catchers.

"When you send our own cuts to the printer, have it fully understood that they are for our sole use, otherwise you might find them being supplied to dealers to illustrate advertisements of inferior goods.

"You can be firm about this because a paper has no right to use cuts furnished by us to illustrate advertisements of our competitors.

"The 'copy' or story that your advertisement tells should be brief and directly to the point. Do not make too free use of italics or underscored phrases, and do not

The KODAK SALESMAN

crowd too much matter into a limited space.

"I have used very frequently the phrases 'Take a Kodak with you,' 'Every good time is a time to Kodak,' 'Get out in the open with a Premo,' and other phrases taken directly from the Eastman advertising, because it connects our advertising directly with their national advertising.

"Change our advertisements frequently, Sam, because people don't care to read the same story over and over again.

"Be careful as to the camera cuts you use; do not use Premo or Brownie cuts when you are advertising just Kodaks or vice versa—and another thing, advertise Kodaks, and not *Eastman* Kodaks, because that creates the false impression that there are *other Kodaks* than those manufactured by the Kodak Companies, and that is just the impression we do not wish to create.

"Do not advertise 'Kodaks from \$1.25 up,' because Brownie cameras are *not* Kodaks, and the cheapest Kodak camera is the Vest Pocket at seven dollars.

"Ask to see a 'proof' before the advertisement is run, as sometimes cuts will be inserted upside down or crooked; words will sometimes be mis-spelled or left out; or the spacing and general arrangement may be poor.

"Watch every Ad, Sam, and if there is anything wrong, complain strenuously and make the paper make it right.

"Good luck to you, Sam."



Remind your customers of Contrast Velvet Velox—the paper for making snappy prints from flat, lifeless negatives.

Queries

Is it safe to pin two or more flash sheets together when you need greater illumination?

Under no circumstances should this be done, as the extra sheet or sheets might be blown off and set fire to something in the room. Never ignite more than one flash sheet in the same holder at one time, and use the Eastman Flash Sheet Holder.



Do you have to have a special lens for enlarging?

No; any lens that will make a good negative will do for enlarging. The proper size (focal length) of the lens depends entirely upon the size of the negative to be enlarged from, and not at all upon the size of the enlargement to be made. The lens that made the negative will be suitable for enlarging from that negative. If the lens will cover the negative it will make an enlargement from it of any size.



Is there any difference between a ferrotype plate and a squeegee plate?

No; simply two different names for the same thing—the origin of the word "squeegee" is obscure.



What is meant by the "Solar Spectrum?"

The Solar Spectrum is the seven colors produced by passing a ray of white light through a prism.



What is the latent image?

The image impressed upon a sensitive surface by the action of light, and which is invisible until chemically treated by the process known as development.



The Primary Page for the Beginner Behind the Counter

HERE comes a "C. Q. D." right out of the ether demanding an instant response: One of our readers writes as follows:

"Please tell me how to sell a camera. I am at a loss just what to say and do when a customer comes in."

Well, now, how are you going to answer a question like that, but as the writer is without doubt sincere, we must do the best we can and stage an imaginary sale.

All right, let us set the stage: an up-to-date store, with shelves and wall cases well filled with Kodak goods.

Clerk: young man twenty or so, alert and well groomed.

Enter young lady, twenty or so, apparently prosperous, but with a look of indecision in her eyes.

"I think I want a camera."

The clerk gives her a quick mental appraisal—well dressed, looks as though she was used to good things—she won't shy at the best we have. Wonder if she wants to use it herself or for a gift for someone else.

Half turns toward show-case and then inquires: "You wish to use the camera yourself?" "Yes," she responds.

Quick thinking on part of clerk—"Small, not very strong, won't want a heavy or bulky instrument"—reaches for a Number 1 Special. "Here is a Kodak that I am pretty sure will suit you. You see it is very small and compact." (Does not

open camera, as this would in a measure destroy the effect of smallness and compactness). "Have you ever taken pictures?" inquires the clerk.

"No, I never have," replies the young lady, "and I am not at all sure I could learn." (Glances around the store in a very undecided manner.)

(The clerk quickly opens the camera and places it in the young lady's hands.) "Why you just couldn't help making pictures with this little camera; it is just as simple as can be." (Now it was not through accident that the clerk opened the camera and placed it in the customer's hands when he saw her mind was not fully upon what he was saying,—he did it to *concentrate her attention*, and you will find that this little stunt will work every time.

Of course, if you were selling an automobile you couldn't place it in the customer's hands, but you could, and would, if you were a good salesman, get that customer in the car with her hands on the steering wheel.

"Now just step to the door with me and I'll show you how easy it all is: hold the camera in your hands, so, now point it out-doors and look down in this little thing we call the finder and you will see a miniature picture of just what the lens sees and what your picture would be if you snapped the shut-

The KODAK SALESMAN

ter.” (He allows the customer to view the changing scene in the finder for a few moments, and then turns the camera over and reverses the finder for horizontal pictures.) “When you want to take pictures this way, you see all you have to do is to turn the camera over and reverse the finder.” (Sets shutter for $1/25$ second exposure). “Now just pretend you are going to take a picture; locate your picture in the finder, and then press this little metal plunger—that’s it—easy, isn’t it?”

The sharp, positive “click” of the shutter is always an alluring sound, and the customer should be permitted to operate it a number of times—this little stunt has sold many a camera.

The clerk next explains the use of the focusing scale, how to set the shutter, and how to load and unload the Kodak, having the customer repeat the operation after him.

He does not go too deeply into the question of the various exposures, making his talk along the line of ease and simplicity.

“The price? Oh, yes, fifty-four dollars.” (The clerk says this in an easy matter-of-fact tone, just as though hundred dollar sales were as common with him as sugar in a grocery store.) He then takes out his sales book and enters, “1 No. 1 Autographic Special, \$54.00.” (Matters having progressed thus far satisfactorily, and the customer is opening her purse, he suggests a carrying case and half a dozen rolls of film.) “Why, yes, to be sure,” so down goes the additional items on the sales slip.

“Oh, yes, just a moment.” (Shows customer a copy of *Kodakery*.) “The Kodak Company

gives a year’s subscription to this little magazine free with every Kodak, so just let me enter your name and address on this little blank in the manual here. I’ll mail it to the Company right away so you will get the next issue. We’ll send this for you? Yes. Thank you very much. Good morning.”

“Ah, ha!” exclaims some bright young man, glancing at the Kodak catalogue. “Why did he sell her the fifty-four dollar ‘Special’ when there is one listed at fifty-six dollars?”

Here is the reason: the fifty-six dollar one has an *f. 4.5* lens, while the fifty-four dollar one is equipped with one working at *f. 6.3*. An *f. 4.5* lens demands much more accurate focusing than the *f. 6.3*, and we want the beginner to obtain just as good results as possible right from the start, as we are selling *satisfaction* as well as Kodaks.

The foregoing imaginary sale will naturally have to be altered to fit individual cases, but it affords a pointer here and there that will help to put over the sale.



Sell the Beginner a Copy of

“How to Make Good Pictures”

It will help him to good results
and save a lot of your time.

The KODAK SALESMAN

The Selling Idea

Some fine morning the Boss remarks, "Jimmie, I wish you would fix up that front window."

"All right, sir," you remark, and then briskly proceed to remove the previous display and to see that the glass inside and out is clean and shining.

That particular window never seemed very large to you before, but now that you have to fill it with a display it assumes the proportions of the Mammoth Cave.

"Whew! I wonder what the Boss wished this job onto me for," you mentally exclaim.

"Well, he must have had some idea that I *could* put in a good window or he never would have given me the chance."

You mentally size up the stock and then you proceed to put in a lot of Kodaks, Brownies and Premos, a tripod or so, and stick in a sundry here and there to fill up the chinks.

You arrange all this as symmetrically as possible, and then step outside to view the effect: "Well, that looks pretty good," and you give yourself a mental pat on the back.

When you happen to be at the front of the store, or going out or coming in you look to see how many people are stopping to look in your window, but to your surprise about ninety-nine per cent. keep right on going without more than a passing glance.

"Consarn 'em! Don't they know a good display when they see one, and don't they know that it took a lot of hard work on my part to fix up that window?"

You know that the Boss pays the big rent that he does because of the location, and because the show win-

dows and store front are modern in design.

You puzzle your head over this considerably, and after lunch you take a stroll and have a look at the other display windows up and down the street.

You pass a good many of them by just as the other people have passed by yours, when all of a sudden you stop in front of one and you see something that interests you. "By Jove! that's a good thing," and before you know it you have entered the store and purchased the article displayed in the window.

When you get back to your own store you begin to think some more, and then it comes to you; it was the window display that sold you that article because the goods were displayed in such a manner as to show you how you could use them to your advantage; in other words, the display contained a *selling idea*.

Now good selling ideas do not come trooping to the front at your command; you have to dig for them, and you begin to realize that there is more to putting in a window display than you first imagined.

Your first window display told the passing public just one thing—that your store dealt in photographic supplies, and even that message would perhaps not get over to those entirely unfamiliar with photographic apparatus.

"All right now, I'm on the right track; I'll show 'em next time." So when you have a few leisure moments you start planning your next display.

Why should anybody buy a camera? Because they can derive lots of pleasure from it—well what? Let's see. Father and mother would enjoy taking pictures of the

The KODAK SALESMAN

youngsters. There is old Mr. Smith up on the hill that raises such beautiful flowers; he'd enjoy photographing them. The kids would like to make pictures of foot ball games, sliding down hill; I'll bet every boy scout would like to have a camera as they are out doors having fun so much of the time.

There is brother Bill and his best girl—guess he wouldn't like to take some pictures of her; the more you think the more reasons for folks wanting cameras come to you. All right, then why don't you suggest these things or some of them in your window displays, and make your window *sell goods*?

Plan your window before you install it; step outside and note just where in your window the average normal line of vision will fall and concentrate the most important feature of your display at this height.

Some window floors are close to the ground; others are quite high up, and if your display is too far below or too high above this line of vision it will not so readily catch the eye.

Make your displays as simple as possible—tell your story and then stop—for you want the passerby to grasp your selling story quickly.

Good pictures help a lot, but try and have them pertain to your selling argument—and whatever you do, do not clutter up your displays with a sample of everything you have in stock.



Resolved: To fill out the *Kodak* subscription blank with the sale of every amateur camera.

Think It Over

Mr. Smith walked to the window, and after a couple of minutes he turned to George, one of his clerks, and said: "George, there is a lot of smoke out there on the street; I wish you would find out what it is all about."

"All right, sir."

In a few minutes he was back. "That smoke is caused by contractor's workmen."

"What are they doing?"

"I don't know, sir."

"Will you find out?"

"Yes, sir."

In a few minutes, again, "They are melting tar for the pavements."

"When are they going to finish the job?"

"I don't know, sir."

"Will you find out?"

"Yes, sir."

After an interval, "They are going to finish their work to-night."

"Thank you, George. Sit down a minute."

Mr. Smith pressed a button. "Send James in." "James, are you busy?"

"Not very, sir," replied the second clerk.

"I wish you would find out what is causing all the smoke in the street."

"Yes, sir."

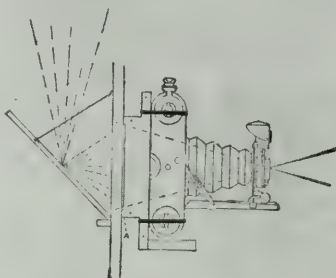
In about five minutes James was back. "There are some workmen making repairs to the street, and smoke comes from the fires which melt the tar. The contractor says the job will be finished to-night."

And some people wonder why George receives ten dollars a week and James twenty.—*Bell Telephone News, Philadelphia.*

**"DON'T
START DIGGING
TRENCHES
WHEN NOBODY IS
FIRING
AT YOU."**

—Herbert N. Casson

Bromide Enlarging With a Kodak



CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Every single one of your customers would like to have large pictures from his small negatives. This booklet shows how he can make them, simply and inexpensively. You can create a deal of highly profitable business during the next couple of months by pushing the making of enlargements with the help of the booklet.

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PUBLISHED BY CANADIAN
TORONTO, CANADA

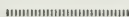
KODAK CO.
LIMITED



The fellow
who tells you
how hard he works,
wouldn't have
time to tell you so
if it was true.

"Impressions"

Steel Rails and Watch Springs



“The price of raw steel isn’t such a vital factor—it’s the value of what is made out of it. A ton of raw steel worth a certain amount is worth much more when it is made into steel rails, and vastly more again when it is made into watch springs. The raw product is the same in value—but it grows through the skill, labor, and energy which are added to it.

“Men are the same. We’re all pretty much alike in value and raw material. It’s what we make of ourselves that counts. Are you just raw material?—or are you steel rails?—or are you watch springs? The raw material is there. It’s a matter of *your* skill, your labor, your energy in the making of the finished product.

—*Inland Storekeeper.*



Salesman (proudly) "Now here's the fastest lens in the shop!"
Customer—"I don't need a fast lens—we have more time than anything else down round our way."

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An aid
to the man
behind the counter

Vol. 3

MARCH, 1917

No. 2

Bigger Business Ahead

You can safely count on 1917 being another boom year for the Kodak. The large sales throughout 1916 have proved clearly that Kodak time is, indeed, all the time.

Dealers have seen that the Kodak sells as readily in war as in peace. They now know what the makers of the Kodak have known all along—that is, that the Kodak fills a want which is as deep as human nature itself.

Everybody wants picture records of the things in which he is keenly interested. Ordinary photography partly filled that want: Kodak photography—simple, convenient, and daylight-all-the-way—fills it completely.

Thus it is that Kodaks are always in demand—something is happening all the time, and people want to keep their record of it.

Remember that Kodak photography increases in snowball fashion. The record sales in 1916 have acted as the best possible advertisements for still more sales during 1917. Photographs taken with the Kodaks bought in the last two years have by now been distributed far and wide. Thousands and thousands of people have learned the wealth of interest a few simple snapshots may possess.

Consequently, the salesman who plans and prepares to sell Kodaks will find his efforts even more successful than in the past.

Another boom year is ahead.

Between Us

Those of you who work in the smaller cities and towns will soon be having a largely increased number of enquiries about Kodak goods from your farmer customers, because we are on the eve of starting a strong advertising campaign in all the good papers and magazines that circulate in farm homes.

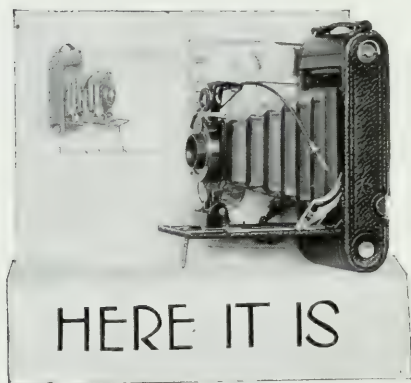
We have figured carefully on the problem of making more Kodakers among the rural population of the Dominion, and believe that we shall attain success through our farm advertising, provided you, who sell the goods, co-operate and further the end in view.

For the close work of personal contact with the customer, you should prepare yourself by studying the reasons why farmer folk should be Kodakers. If you are thoroughly convinced of the positive side of the argument, you can assuredly hit a high average in overcoming the objections and hesitations of your prospects.

The advertising will present reasons in abundance why farm-dwellers should have and use cameras. You will find many ideas on this topic worthy of attentive study in that booklet, "The Kodak on the Farm." Be prepared to make sales from the enquiries that the advertising will send you. A most fertile field is being opened for selling cameras, and the greatest success will surely come to the salesman who prepares himself and lays himself out to make the utmost of the opportunity.

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Hook Up



In the magazines recently published we are telling the story of the new 2-C Kodak Junior.

A reduced copy of one of these advertisements is shown on page 5.

You will find that it always pays to connect our national advertising direct with your store. The majority of the people read the advertising sections of the magazines almost as thoroughly as the text matter, and they are much interested in seeing the actual goods pictured or described in the advertisements.

We offer above a suggestion for either window or counter display—preferably both—for connecting our national advertising with your store.

What is the impression? "Here is a store that is right up to the minute—that's the Kodak I saw advertised in the last issue of my favorite magazine. Good idea, right alongside the Kodak Company's ad. Guess I'll go in and have them explain the Kodak to me."

The 2-C just slides into the coat pocket like a kitten into a sewing basket—and it is *there* for every practical requirement.

Just try out this simple little hook-up stunt—it will help sell the goods.

Proof Positive

"The witness will again please take the stand.

"I show you these photographs submitted as evidence in this case and marked 'Exhibit B.'

"Do you recognize them?"

"I do."

"They were made by you?"

"Yes, sir."

"On what date and under what circumstances were they made?"

"They were made on May 26, 1916, at 10:20 A. M., and are of the bridge over Red Creek."

"How did you come to take these photographs?"

"I am an amateur photographer; on that date I was out on a little picture taking expedition, and just happened in the vicinity of the bridge shortly after the pier gave way."

"How can you be so positive as to the date and time of day—isn't there a chance of your writing the wrong date or time on the picture?"

"No, sir; because I wrote it on the films just as soon as I had made the exposure."

"You mean to tell me that you wrote this data on the films when they were still inside the camera and before they had even been developed?"

"I do. You see I have an Auto-graphic Kodak which permits of my doing just that thing, and I find it invaluable in keeping an accurate record of all my exposures."

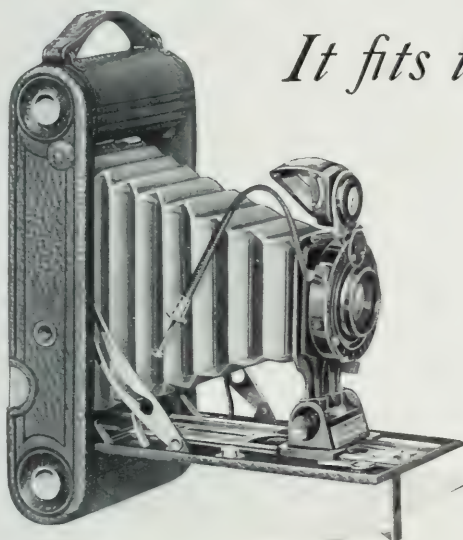
"Humph! I would just like to see the camera that permits of doing things like that."

"I thought you might, Sir, so I brought mine in with me as well as the original films from which these prints were made."

(Draws Kodak from pocket and explains the working of the Auto-graphic Feature to the Court.)

The Court: "Evidence admitted."

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It fits the pocket.

Pictures
2 $\frac{7}{8}$ x 4 $\frac{7}{8}$

The New 2C Kodak Jr.

A thin, slim camera for pictures of the somewhat elongated post card *shape*—but just a trifle smaller—it fits the pocket.

Accurate and reliable, because made in the factories where honest workmanship has become a habit, simple in operation, it meets every requirement in hand camera photography. Autographic of course, all the folding Kodaks now are.

No. 2C Autographic Kodak Jr., with Kodak Ball Bearing shutter having speeds up to $\frac{1}{175}$ of a second and meniscus achromatic lens, . . .	\$12.00
Ditto, with Rapid Rectilinear lens, . . .	14.00
Ditto, with Kodak Anastigmat lens, f7.7, . . .	19.00

All Dealers'.

CANADIAN KODAK CO., Limited, Toronto, Canada

One of our recent magazine advertisements (reduced). See page 4.

Confessions of a Salesman



ONE of the hardest sales I ever made was to a little old lady who had just started a small store.

"I was handling a line of holiday goods, and the old lady was much taken with them, so much so that she wanted to order about three times as much as she could possibly sell.

"Now while it was my business to sell goods, and just as many of them as I could, I could not afford to over-sell anyone and make that same territory over again.

"On my next trip I saw the old lady again, and she thanked me profusely for not over-selling her, as my estimate had been just about right.

"She had much over-bought on some other lines, thus either tying up quite a bit of her slender capital or forcing her to sell at a loss, so she was grateful to me for playing square with her.

"I once traveled with a man on the road, who gleefully explained to me his system for stuffing or padding orders after the order had been signed by the buyer. He got away with it for a while, but in a few years his house went 'broke' and he went into the discard, because the other traveling men knew that both his house and he were not on the level.

"It is very much of a 'bromide' to tell you that it pays to treat other people as you would have them treat you, but we are apt to forget

it sometimes when we are after business.

"I recall, however, a disconcerting moment of my own when I was selling a very wealthy man an outfit to use on his estate. He wanted to do a variety of work and thought he would want about an eight by ten outfit. I remarked that such an outfit would be rather heavy for him to carry, and he came back at me with 'Well, young man, you know I don't have to carry it.' This disconcerting moment had a pleasant after effect, though, as he smiled and told me, as I seemed to know what he wanted, to go ahead and get up a complete outfit for him, and when it was ready, to send it to him, with the bill.

"He got the outfit and the bill to the tune of between seven and eight hundred dollars, and I am glad to say the transaction was satisfactory to both of us.

"Speaking of the little things that go to make up satisfactory service, did you ever on some day when you felt grouchy when the phone rang, grab up the receiver and bark a gruff 'Hello'?—and then discover that it was your best girl, or best customer at the other end of the wire? Did you? And didn't you feel foolish and wasn't it hard to get the cordial tone back into your voice?

"I know one very busy man, I have seen him signing checks with one hand, holding on to a phone

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transmitter with the other hand, and with three or four people waiting in his office to consult with him, and yet he meets them all with a never failing courtesy. He has a big job and maybe that is one of the reasons why he *has* the big job.

"Personality, even when physically handicapped, helps to success. I once knew a retail salesman who stuttered, but he did it with such an engaging smile that his sales book was usually the largest at the end of the day.

"I know a collector for an installment house; he weighs just about a hundred pounds, and his territory embraces the toughest part of the town. His predecessor, a two hundred pounder, was scared off the job but the 'bantam' weight makes them come across; when you look him in the eye and he looks you in yours you just know he means business.

"I know a lawyer, hopelessly crippled, who conducts his cases from a wheeled chair, but he is a success because he has brains and personality.

"There are, however, two sorts of personality—agreeable and disagreeable, and it is the former that wins."



Photographing Window Displays

It is a comparatively simple matter to obtain a good photograph of a display window if the exposure is made after dark; if made in the daytime the reflections from buildings across the street will prove most annoying.

The window should be as fully illuminated as possible, and the

lights directed so as to fall upon the display, and so arranged or screened as to throw as little light as possible in the direction of the lens.

N. C. Film will serve excellently, as it is non-halation and orthochromatic, but if the photograph is to be used for reproduction it will be better to use a larger size than any of the Kodaks, say, five by seven or eight by ten.

This will entail the use of plates, and a non-halation plate should be employed. The exposure will of course depend upon the amount of the illumination.

Stop No. 16 will afford ample sharpness for the average window, and exposures will range from three to fifteen minutes according to the illumination.

As in most other cases a full timed exposure is to be preferred to an under-exposure, as, if the negative is over-dense it can be readily reduced to good printing quality.

People passing between the camera and the window will not affect the exposure, and their images will not record so long as they are kept moving. The operator should, however, keep watch for street car and automobile headlights which would shine against the window, and close the shutter until they have passed.

Also watch out for anyone attempting to light a match for smoking purposes in front of the camera, as the flash would be quite apt to record.

Use a strong, heavy tripod and see that the camera is well balanced, as the vibration is considerable during the prolonged exposure.

Tank development will afford the best results, and with but few experiments one should be able to produce first class negatives.

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Be Sure

Too much attention cannot be paid to the important problem of starting the beginner right, and in being sure that the camera is in working order throughout, and that the customer is posted on its every feature. This is exemplified by the following incident related in the October, 1916, issue of the *Photo Era*:

"Mrs. X, a well-known traveler and lecturer, returned last June from a special visit to Japan, where she exposed forty rolls of film, of twelve exposures each. She is booked to tour in the United States during the coming winter, giving a series of illustrated lectures on the temples of Japan. Her first thought, after her return to Boston, was the development of her films, which important task she entrusted to an experienced photo-finisher and dealer in that city. The expert appreciated the responsibility of the job and enjoined his assistant to be specially careful, and to report to him as the work progressed.

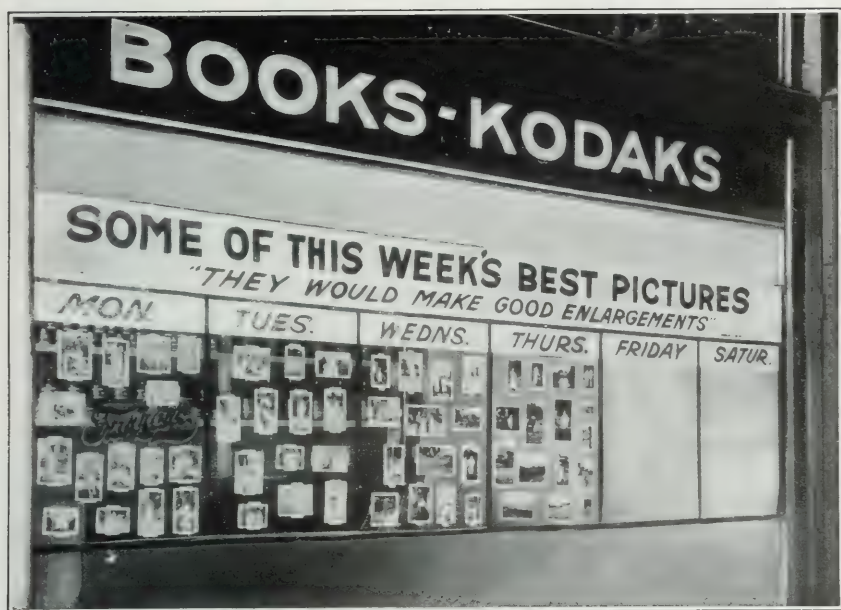
"Shortly after the work had been started the assistant emerged from the basement laboratory somewhat alarmed, and holding six long strips of developed film in his hand. They were blanks, one and all! Of course, it was decided at once to stop right there and to investigate the cause. Films of other customers were then developed and turned out satisfactorily, which proved that the solutions were not at fault. *The films of Japan had not been exposed.* That point could not be disputed; and it was only fair to assume that the rest of the films would prove to be equally disappointing.

"The proprietor, eager to learn the cause of the trouble, immediately telephoned Mrs. X to bring in her camera, just as it was, and on no

account to open it. Presently the lady appeared carrying in her hand the fateful camera. She was requested to manipulate it just as she did when in Japan. As she detached the camera-back—to show how she removed the exposed film and inserted a fresh one—the first thing that the expert noticed was a leather cap covering the rear-lens. Desiring to have a specially efficient outfit, Mrs. X had allowed her dealer to order an anastigmat from New York. The lens arrived fitted to a standard shutter, each end being covered with a leather cap. When her dealer attached this combination to the camera he failed to remove the rear-cap. In demonstrating this camera to his customer—who knew nothing whatever about photographic equipments—the salesman naturally urged that the cap on the front lens be removed before making an exposure, but before closing the camera for any great length of time it be replaced so as to protect the lens. Somehow it never occurred to him to mention the cap on the rear lens, and hidden from view.

"The owner had obeyed instructions faithfully, as she demonstrated to the photo-finisher, but knowing nothing about photography, beyond the mechanical operations necessary to make exposures and to load and unload her camera, she had failed to notice the cap that rested undisturbed all the while, on the rear end of the lens, thus making exposures utterly impossible. In this way she lost the opportunity to bring home original pictures so essential to the success of her coming lectures. Of course, the dealer made good to her the price of the wasted films, but this restitution did not lessen her bitter disappointment."

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Two Good Ideas

The function of the display window is to sell goods; we have said this before several times—and you knew it before we ever said it, but lots of displays are being installed in windows all over the country that possess no selling suggestion whatsoever.

Selling ideas do not “grow on every bush” and no one knows this any better than those of us here who have to do with getting up the display window suggestions for this publication.

A goodly number of our readers have been kind in sending in photographs of window displays which they have installed, and which, we assure you, are very much appreciated, but in some instances they have not been photographed properly and we could not reproduce them (in another column we offer a few suggestions for the correct photographing of window displays).

We have a splendid idea for this month, and we are indebted to Far-rar's, Inc., of Augusta, Georgia, for the same (see above).

The window tells its own story, and in commenting on it Mr. Davieze, the manager of their Kodak Department, says: “This display was one of the most effective, so far as results were concerned, that we have ever installed: it caused a great deal of comment, and people were waiting in front of the window each afternoon to see the pictures. The prints were put in the window each day at 5 o'clock, being made from rolls received the previous day.”

Following this display was a display of enlargements which resulted in a great number of orders, a goodly number from negatives from which display prints had been shown the previous week.

Try out these good ideas—they have been tested and will produce results.



Ten Minutes *with the Boss*

SAMMY, I've got a nice steel engraving here that I want you to have a look at.

"Now stop grinning, Sam; I know that this engraving is only a two-cent stamp but it is a fine bit of work, and I feel sure that we haven't fully appreciated its possibilities of usefulness to us.

"We have been going after more business, Sam, but we haven't been going half strong enough.

"Ed can fix up a good window display and you are doing well for a beginner with our newspaper advertising, but even at that we are missing a lot of possibilities, particularly when you figure that almost everyone in town between six and sixty are good prospects for us.

"I am going to put little Mr. Two Cent Stamp to work. I am going to gather together several selected lists, one of high school boys and girls, one of young business men, and one of married women with a youngster or two in the family. Then I am going to prepare or have prepared a series of letters just as original as I can make them for each one of these classifications, setting forth the pleasures of picture making.

"I am going to have each letter individually typewritten, and signed personally by me.

"All I want to do is to get these people into the store, and then I shall expect you boys to do the rest.

"I have another little scheme when Spring opens up; I am going to invite different groups of four or five to a Kodak outing on various afternoons. I'll provide each guest with a camera all ready to shoot, pile them into the machine and take them out into the country or to one of the Parks, and show them how much fun they can have taking pictures.

"I think it would be a good scheme to offer some little thing as a prize for the best picture made on the trip—and we won't talk business with any of them while on the trip. When possible, I'll go along and act as host and instructor, and when I find it impossible I'll send some one of you boys along to make things pleasant—guess you'd like that high school girl outing, Sammy?

"We will have to exercise care and judgment in selecting congenial groups, and if we do I am sure this plan will be a winner.

"I have been passing Frank Johnson's sporting goods store for years and have looked into his windows a good many times and have bought all sorts of fishing tackle from him but he never would have sold me a shot gun if one of his boys hadn't dragged me out to the Gun Club one afternoon and showed me how much fun one could have trap-shooting.

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"You got into golf in very much the same way, Sam—I tell you you have got to *show* 'em to land.

"You know how strong old Judge Thomas used to be for fine horses. Automobiles? He should say not! Then one day a dealer friend got him out on the boulevard behind the wheel and got him to 'open her up' a little.

"Well, you know the answer—the Judge even flavors his coffee with gasoline now and owns three cars.

"Sam, I just can't sit around and wait for business to come to us when I see so many possibilities of *leading* it to us.



Fill It Out

A glance through the 1916 file of *Kodakery* will reveal a truly astonishing variety of articles tending to the better making of pictures.

And the illustrations—there is inspiration in everyone—the sort that puts determination in the soul of the amateur to go and do likewise.

Kodakery is the busy little business builder working for you every day in the year.

Kodakery is a wonderful time saver for you as it answers thousands of questions that otherwise would be brought to you and your fellow salesmen for solution.

If you could see the stack of mail that is piled on the desks of the *Kodakery* staff every morning you would more fully realize the great interest taken in this little publication by its readers.

Kodakery is worth the amateur's while, a good many thousands of him or her; *Kodakery* is from every

standpoint worth your while so don't fail to fill out the subscription blank with every camera sale.

Show 'Em

The amateur who started his photographic career on Christmas Day has by this time exposed, developed and printed his first rolls of film, and is now desiring to delve still deeper into the mysteries of picture making.

Many of him, and her, may be found these evenings pouring over the photographic catalogs, and planning to get this and that accessory or convenience.

Some of them will come in and ask for this and that and ask you to explain the other thing—but there are a whole lot of people who do not like to expose their ignorance, and these folks will not ask questions or ask to be shown the things they would like and really ought to have.

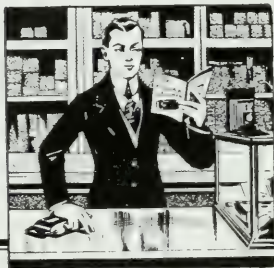
And besides, there are lots of sundries that are not catalogued in the amateur catalogs that they don't know anything about.

It will be very easy for you when a customer is in the store, to casually inquire if they have ever used a Kodak Portrait Attachment, or if they had ever examined the Kodak Amateur Printer or observed the convenience of the Auto-Mask Printing Frame.

Print Paddles, Thermometer Stirring Rods—all the sundries are in season now if you will just take the initiative and show them.

Fine time to sell "How To Make Good Pictures" too. Only twenty-five cents. Thank you.

In adjusting complaints patience and a smile help a lot.



The Primary Page *for the* Beginner Behind the Counter

ALONG about this time of year you are likely to have some customers come in and ask you about how to make enlargements.

There is nothing mysterious whatsoever about making enlargements or enlarged negatives as you will see from what follows.

If there is a finishing department connected with your store you can learn the theory in a half hour visit, and if not you can study it out yourself with very little difficulty.

Perhaps the simplest way will be to put one of the Brownie Enlarging Cameras together, as all enlarging cameras are the same in principle.

With the Brownie Enlarging Camera you will see that the negative is placed at the small end of the camera, and the sheet of Bromide paper at the large end. At just the right distance between negative and paper to insure sharp focus you will find the lens.

The light passes through the negative and through the lens, thus throwing an enlarged positive image on the surface of the paper. With the proper exposure to light this enlarged image will be impressed upon the surface of the sensitive paper just the same as if it was in contact with the negative in an ordinary printing frame, and after exposure the paper is developed and fixed in practically the same manner as a Velox print.

The Brownie Enlarging Cameras, being of the fixed focus type, permit of enlargements of but one size, so when it is desirable to enlarge from but a small portion of a negative, or to make an enlargement larger or smaller than the capacity of the Brownie Enlarging Camera a different type of enlarging camera will be required.

You will readily see that a camera permitting the moving of the lens to points nearer to or further from the negative is essential; in other words, a focusing camera. Generally speaking, any camera of the bellows type may be converted into an enlarging camera so long as it has some means for locking the lens at various points (the Vest Pocket Kodaks, and the earlier models of the Nos. 1 and 1-A F. P. Kodaks can not be used as the lens is extended to a definite point and so are really "fixed focus" cameras).

If you will take a copy of "How To Make Good Pictures" and turn to the chapter on "Enlarging" you will see how easy it is to convert a folding camera into an enlarging camera.

The Brownie Enlarging Cameras being self-contained, do not require a dark room for exposure, but do for loading, unloading and development; when Velox paper is used no dark room will be required, as the Velox paper can be handled in the usual manner.

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If you will again refer to "How To Make Good Pictures" you will note that an easel of some sort must be provided to hold the sensitive paper, and as this is not a part of the camera, a dark room must be provided to protect the paper from light fog.

When daylight is employed for illumination the camera is placed against a window opening to the outside, and when artificial light is used the camera is placed against a wall or partition in which the proper opening has been made, the illuminant being placed on the outside, with means for its control from the inside of the room. As "How To Make Good Pictures" covers all this pretty thoroughly it is not necessary to go into further details here.

If you are asked as to the proper sort of lens to use you may say that any lens that will make a good negative may be used for enlarging. The proper covering power of the lens depends entirely upon the size of the negative to be enlarged from and not at all upon the size of the enlargement to be made. The lens that made the negative will be suitable for enlarging from that negative; if the lens will cover the negative it will make an enlargement from it of any size. Any Kodak lens is suitable for enlarging from negatives made with the Kodak to which it is fitted.

To make this just a bit clearer: the lens from a Vest Pocket Kodak or the lens from an eleven (11) by fourteen (14) camera could be used for enlarging from Vest Pocket Kodak negatives, as both would cover the negative, but you could not use the lens from a Vest Pocket Kodak to make enlargements from an eleven (11) by fourteen (14) negative, because the Vest Pocket

Kodak lens could not produce a negative of that size.

Inquiries covering the proper kinds and grades of paper, exposure, development and so forth are well covered in "How To Make Good Pictures" so we will not need to mention them here.

Enlarging is a simple proposition, and if you will study this column and the chapter in "How To Make Good Pictures" you can readily and correctly answer all ordinary queries regarding the making of enlargements.



Photographing Glass, China and Silverware

We can not have too intimate a knowledge of the things which pertain to the business in which we are engaged.

The mere fact that a salesman possesses knowledge extending further than that necessary to sell goods gives him standing with his customers, and he comes to be looked upon as an authority, which is most excellent business for that salesman.

Unusual questions are frequently asked; the amateur often for his own amusement attempting things that ordinarily lie outside of the recreation field—and not infrequently does the professional find himself puzzled as to just how to secure some particular result.

Take, for instance, the photographing of glass, china and silverware. This seems simple enough until you try it, and it is simple when you go about it in the right way.

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Look, for example, at some of the catalogues of glass, china and silverware. You will see that the standard is very high, but that there is plenty of work for the expert. It is difficult work, and to do it successfully you must have considerable practice. There are many little dodges of lighting that you can only pick up by actually doing the work.

The main difficulty in photographing any object with a highly polished surface is to avoid unnecessary reflections. Photographers are sometimes advised to dull the surface by dabbing it with putty or some other oily substance, and, after the photograph has been taken, to clean it again with gasoline and a soft brush. All this advice about dulling such highly burnished articles as silverware should be taken with reserve. There are, no doubt, instances when expedients of this kind may be resorted to; but they should never be tried without the full knowledge and consent of the owner. The most brightly polished articles are, of course, the most difficult to deal with, and they are just the ones that will not stand the rough treatment recommended. Polished silver, for instance, has a most delicate surface, and even the slightest scratch will call for a considerable amount of repolishing.

Apart from the risk of doing serious damage, the practice of dulling the surface takes away from these articles what is probably their greatest attraction. In fact, they cease to be polished articles at all. A beautiful piece of cut glass, for example, attracts attention by the way the light is reflected from the different facets or cuttings. A common method of 'preparing' cut glass for photographing is to spray it all over, by means of the air brush,

with a mixture of deep blue or pale yellow analine dye, gum and water. This makes the taking of the photograph a very simple matter, but the result can not show the transparency of the glass or the sparkle of the facets. In fact, the photograph will convey an impression of an article made of some smooth chinaware, faintly translucent but no longer transparent.

A transparent article should look transparent, and a polished article should look polished, in the photograph. It is chiefly by the way an object reflects the light that the nature of its surface is indicated.

Some means must be found, then, of reducing the reflections without altering the reflecting surface. Reflected light must be cut down as far as possible by using a yellow light filter; and of course, with the filter a panchromatic or orthochromatic plate must be used. Then, reflections of surrounding objects must be prevented by screening the article with tissue paper or fine muslin. This is best done by making a tunnel of white muslin. The object to be photographed should stand inside the tunnel, so that all the light that reaches it will be diffused.

It is impossible to lay down a general rule which will apply to all polished articles. The beauty of some is best brought out by reflected light, whereas the essential beauty of others can only be shown by transmitted light. In these cases, where the transparency of the article must be emphasized, it is often a good plan to have the tunnel run towards a window, from which it would be separated by a piece of ground glass or tracing paper that would serve as a background. This arrangement brings out all the sparkling transparency of the object.

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Cut glass should be treated in a slightly different way. The same background may be used, but something more is wanted to show up the facets to the best advantage. A very good plan is to get a wooden box about a foot deep; take off the lid and knock out the bottom, and then line the inside with black velvet or any other smooth black or red material. Stand this on its side in front of the background, and place the cut glass object inside. Some of the facets will reflect the dark material, others will reflect the white light, with the result that the cuttings will show up clear and sharp.

Glass articles with very fine engraved work may be "prepared," quite legitimately, by rubbing into the engraved lines a little powder, such as rouge or the black powder used by jewelers, and afterwards wiping and polishing the plain surfaces. This does not destroy the transparency of the glass; it simply makes the engraving stand out better.

Another difficult object, one that requires the greatest care in lighting, is a piece of painted china with a glazed oval surface—for instance, a cup and saucer or a rose bowl. In these cases, of course, there is no question of transparency. The muslin tunnel may be used with a light or dark background according to the color of the china. The difficulty is to prevent the highlight from coming on an important part of the decoration. A top light is usually the best, but sometimes a side light is necessary. The drawing or perspective can be greatly helped by letting a streak of light fall on the rim of the bowl; this also helps to give life and sparkle to the photograph.

Perhaps the most difficult objects

of all are pieces of burnished silverware. Their surfaces are like so many mirrors, reflecting windows, furniture, camera—in fact everything within range. You can not do better than stick to the muslin tunnel. This will do away with the patchy appearance but will not rob the article of its brilliance. There can be no objection, of course, to dusting a little black or red powder into the lines of finely engraved parts, as already suggested in the case of engraved glass.

Probably the best way to photograph such articles as knives, forks and spoons is to lay them on a flat board covered with velvet, paper or cardboard. The color can be varied so as to give any desired background. The camera must be fixed in a vertical position so that it looks down upon the cutlery. With this arrangement you will need to diffuse all the light which falls on the objects; and, furthermore, the light should come from a very low point so that it strikes them on their sides. The great advantage of this method is that it enables you to make quite a number of negatives without the delay caused by fixing the objects to a wall or upright screen.

*Don't be afraid
to show
the higher priced goods.*

*If you can't say
"One hundred dollars"
without quavering
practice it.*

Our Query Column



What are Aqua Fortis, Aqua Regia and Aqua Vitae?

Aqua Fortis is weak nitric acid.

Aqua Regia is so called because it will dissolve gold or platinum. It is a mixture of three parts of nitric acid and one part of hydrochloric acid.

Aqua Vitae is an old and little used name for alcohol.

What is the difference between a Collinear lens and an Anastigmat lens?

The Collinear lens is an Anastigmat lens, the word "Collinear" being simply a trade name.

When a formula calls for so many "minims" does it mean so many drops?

A minim is the one-sixtieth (1-60) part of a dram, and the one-four hundred and eightieth (1-480) part of an ounce.

The idea that drops and minims are the same is erroneous, although when drops are mentioned minims are often meant.

What sort of prints are best to send to the photo-engraver, from which to make catalogue cuts?

Not so very many years ago the average photo-engraver would accept nothing but squeegeed Solio

prints. Practically all of our half-tone cuts (and you will admit they are of pretty fair quality) are made from Velox prints, either Semi-Matte or Glossy surface, according to the subject.

Blue prints, or prints of a pronounced reddish tone can not be used.

Why do you advise sending customer's lens to the factory for fitting to a Graflex Camera?

Because it is highly necessary that the lens be properly centered and exactly parallel with the focal plane, and this means more than simply cutting a hole in the lens board and screwing on the flange.

Customer does not believe that one can secure as good or better results with the tank as by hand development. How can I prove that the tank is better?

Have him expose two rolls of film on the same subjects, giving the same exposure time for each roll. Have him expose on a variety of subjects and with exposures varying from under to over-exposure. Then let him develop one roll by hand and you develop the other roll in the tank. Be sure the time and temperature are right for the tank and you needn't worry about the result.

**"The
bigger things are
easier to do than the
smaller things—
and there's
less competition."**

Norval Hawkins



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Nº 3

The KODAK SALESMAN



PUBLISHED BY CANADIAN KODAK CO. LIMITED
TORONTO, CANADA

APRIL

1917

**"Carelessness is like a
hole in a bottle—
you might just as well
not have the bottle."**

Thos. B. Brooks

At Kodak Heights

Since February 10th our whole establishment has been at our new factory, pictures and description of which have been given from time to time in the KODAK SALESMAN.

Kodak Heights is located on the Weston Road, Corner of Eglinton Ave., about three-quarters of a mile beyond the Toronto city limits.

We shall be glad to see our customers and their assistants in our new home. To get to Kodak Heights, take a westbound Dundas car of the Toronto Railway service at the corner of Queen and Yonge Sts. The end of the Dundas run is at the corner of Keele and Dundas Sts., the starting point of the Toronto Suburban service, on which a ride of 12 minutes will bring you to Kodak Heights. Simply tell the conductor or motorman on the Suburban line that you want to get off at Kodak Heights.

All mail matter should be directed to Toronto as heretofore, while freight and express shipments should be directed to West Toronto.

One Young Man's Creed

NOT long ago a newly-graduated engineer found a job up north. He buckled down to his work earnestly and was demonstrating the good stuff that was in him, when by accident he was killed. He had been receiving only the moderate wages which beginners get in that occupation, and in order to be frugal and save something out of these moderate wages he had hired a barely furnished room in which to live. After his death, when the few contents of his room were looked over, his friends found a manuscript containing the principles which this young man had formulated for his guidance through life. They are worth reprinting, for they show that this struggling engineer was also a human philosopher, and the creed which he formulated should be a wholesome guidance for every man.

My Guide

- A* To respect my country, my profession and myself. To be honest and fair with my fellow men, as I expect them to be honest and square with me. To be a loyal citizen of my native land.
- B* To speak of it with praise and act always as a trustworthy custodian of its good name. To be a man whose name carries weight with it wherever it goes.
- C* To base my expectations of reward on a solid foundation of service rendered; to be willing to pay the price of success in honest effort. To look upon my work as an opportunity, to be seized with joy and made the most of and not as a painful drudgery to be reluctantly endured.
- D* To remember that success lies within myself, in my own brain, my own ambition, my own courage and determination. To expect difficulties, and to force my way through them; to turn hard experience into capital for future struggles.
- E* To believe in my proposition, heart and soul; to carry an air of optimism in the presence of those I meet; to dispel ill temper with cheerfulness, kill doubts with a strong conviction, and reduce active friction with an agreeable personality.
- F* To make a study of my business, to know my profession in every detail, to mix brains with my efforts, and to use system and method in my work. To find time to do every needful thing by never letting time find me doing nothing. To hoard days as a miser hoards dollars; to make every hour bring dividends, increased knowledge or healthful recreation.
- G* To keep my future unmortgaged with debts; to save as well as earn. To cut out expensive amusements until I can afford them. To steer clear of dissipation and guard my health of body and peace of mind as a most precious stock in trade.
- H* Finally, to take a good grip on the joys of life, to play the game like a man; to fight against nothing so hard as my own weakness, and to grow in strength a gentleman, a Christian.

“So I may be courteous to men, faithful to friends,
true to my God, a fragrance in the path I trod.”

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An aid to the man behind the counter

Vol. 3

APRIL, 1917

No. 4

Between Us

The new clerk had received instructions to be sure that all orders he took over the telephone were explicit.

Soon the phone rang and Mrs. So and So ordered a dozen of eggs. "What kind of eggs?" inquired the clerk. "Hens' eggs, of course," responded the lady. "Well you see I had to be sure, mam," he replied, "because we have three kinds of eggs: eggs, fresh eggs and duck eggs."

A lot of annoyance and confusion can be avoided if we are careful in the entering of orders, following the old adage, "Be sure you are right and then go ahead."

But just to show that carelessness and vagueness are not all on the inside of the counter we give you here a letter recently received by a Kodak dealer from one of his customers: "Please develop one dozen of these films, just the ones that are good. I don't expect one package are good as I took them and they were the first I ever took but develop the good ones and if the dog is good and one of the other films are bad take two of him and if one

of the children are bad take two of them, there are two poses of them and if one of these are bad take two of the other and if none of one package is good just take 12 of the other package etc and it will be all right with me."

In each issue of that clever little house organ, *The Salt Seller*, appears a section of the diary of Big Bill, and in the last issue Bill's wife disapproved of his attire.

Bill toggled out in some new clothes and comments as follows: "There is no use talking such things count. A striped pole means a barber shop, a red lamp means danger, and a good suit of clothes means a gentleman, for none of us can judge a man except by externals and that is a good start—to make a good impression.

"Of course clothes do not make the man but they get him into places with a good impression which gives him the chance to show his goods, the goods he has in his brain, the goods he carries for his house, and, believe me, that is some help."

And we subscribe to Big Bill's philosophy.

Spring is at hand:

See that your customers' cameras are all in good repair and ready for the first out-door days.

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M A D E I N C A N A D A



The high record, trap-nested hen, the A. R. O. cow, the well finished steer, the well grown colt, the prize hog:

Whatever you raise that's a bit better than the ordinary, is worth an auto-photo-graphic record. And you can make such a record, with the data on the negative. It's a simple, permanent, inexpensive and almost instantaneous process with an

AUTOGRAPHIC KODAK

Catalogue, free, at your dealer's or by mail.



CANADIAN KODAK CO., LIMITED
TORONTO, CAN.

Will You Team up with Us?

On this page and on the one opposite we reproduce two ads. of the series we are running to help you sell Kodaks to your farmer customers. These two ads. are set in space about 6 x 7 inches—quite a commanding showing, and we intend to keep hammering on the pleasure and profit of Kodakery with space in the papers and magazines which experience has proved to be the farmer's favorite reading.

It is a golden opportunity that

will not be overlooked by good salesmen. Our advice is that you team up consistently.



Have it Enlarged

Someone has said that one-half of selling is in knowing your goods and the other half in knowing human nature. This is certainly true in selling enlargements.

One salesman will show an amateur a specimen and say, "Here is a fine enlargement—wouldn't you

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M A D E I N C A N A D A



Those things that need your attention on the farm:

You, Mr. Farm Owner, who are about to make your first trip of the season to the farm, will find a score of things that need attention. Whether it is rented or "worked on shares," or whether you employ a superintendent, you, *the owner*, have certain things that you want done, will order done. And you want a record of how things look now:

Certain old fences.

The south porch.

The land that needs tiling.

The foundation to the corn crib.

The broken hoops on the silo.

The condition of the orchard.

The condition of the horses and cattle and hogs.

And one obvious thing to do is to make an auto-photo-graphic record. Make pictures of the things that don't please you, as well as pictures of the things that do please you. And alongside of each picture make a brief memo, —at least a date and title, an authentic, indisputable record written on the film at the time. It's a simple and almost instantaneous process with an

Autographic Kodak

Catalogue, free, at your dealer's or by mail.



CANADIAN KODAK CO., LIMITED
TORONTO, CAN.

like to have one like it?" Well that's a lot better than leaving the enlargement hanging on the wall without drawing any attention to it. It's not nearly so good, however, as having one of the customers' negatives and saying, "This is a magnificent negative! It is so good, indeed, it seems a shame to have only a contact print from it. You ought to have it enlarged—omitting that narrow strip of roadway showing on the left—and then mounted like an exhibition picture. This specimen isn't anything like so good as

your subject—but it will give you some idea of the treatment I propose."

What is the result? The customer looks at the specimen and, subconsciously, he sees his subject hanging in its place. Then, when the order is booked, it is up to the salesman to see that the enlargement is something of which the amateur may well be proud.

A good enlargement is a valuable advertisement, equally valuable for increasing enlarging as a branch of a developing and printing depart-

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ment or for increasing the sale of enlargers.

The last 2½ years have seen a tremendous sale of Kodaks in Vest Pocket and other small sizes. Many of the negatives taken with them have already been printed, but huge numbers have not been dealt with. Big business is therefore in store and it will be still bigger, if only the owners of the negatives are shown how much better their results will be if they have enlargements instead of contact prints.

“At the Time”

Said the real estate man:

“Here’s an awful job; my firm has just been put in charge of about twenty houses here in town belonging to a non-resident, and he wants a detailed report as to the condition of each one of them.

“Some of the houses are in good shape, but several of them are pretty well run down and will need quite a bit of repairing before we can rent them.

“I know non-resident owners well enough to know that I have got to be some word painter to make him see the necessity for making repairs.”

“Well, why don’t you use an Autographic Kodak? You can show him the actual pictures of each building, or any part of it, so he can practically see for himself just what is needed, and on the margin of each film you can record the house number or location, and the date right at the time you make the exposure. You can have two sets of prints made, one to send to your client and one to retain for your own files, and then when repairs or alterations are made you can take some more pictures and send to him so he will be in touch with actual conditions at all times.”

“That sounds all right, but suppose I go out and make a hundred pictures or so; when I get the prints I am going to get mixed up on some of them just as sure as fate.”

“Not with the Autographic Feature.”

“Autographic Feature, what’s that?”

“Look, you see this little trap-door affair on the back of my Kodak—well, just as soon as you have made an exposure you open this little trap-door, and write what data you want on the margin of the film, expose it to the light for a few seconds, and then when your film is developed this data is just as permanent as the negative itself, and *right on the negative*, when you want it. When the prints are made this data will appear on the margin if you wish it to, so you see you couldn’t go wrong if you wanted to.”

“Great! Just the thing; that will save me a heap of work and lots of argument. Do many people use these Autographic Kodaks for business purposes?”

“Yes, lots of them in your own line, and contractors, structural engineers, railroad claim and traffic agents, farmers, stockmen, in fact, new business uses for the Autographic Kodak are appearing every day.”

“I am going to own an Autographic Kodak before the day is over—thanks mightily for the information.”

The Velox Book

costs the boss nothing, but will do his business a whole heap of good and will save your time, by the fact that it explains in ample detail most of the printing questions that bother the amateur photographer.

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The Stunt Display



A Display That Attracted

Courtesy of The Camera Shop, Evanston, Ill.

A "stunt" window display will almost always attract attention, but very frequently it will fail to sell goods because the stunt does not connect with the goods the store has for sale.

A mother hen with a brood of chickens would attract attention in the window of a photographic supply store, but would have no effect in inducing people to step inside the store; the same display in the window of a poultry supply store might induce customers for the latest style in incubators, brooders or poultry food. However, when you can connect a "different" display with the line you are selling, you are almost sure of results.

Last month we showed a novel idea for exploiting your finishing department, and in this issue we are enabled to show an equally good idea through the courtesy of The Camera Shop of Evanston, Illinois.

The window was trimmed with

enlargements made from negatives taken in various parts of the United States and Canada. There were thirty enlargements in all in the window. Each picture was numbered and an attractive sign advertised the fact that the person who could tell where any picture was made could have it.

Twenty-two of the thirty enlargements were carried away by successful guessers, and the business of the store was materially increased during the life of this display.

"The Camera Shop" says: "We submit this as a suggestion for other supply dealers who are looking for an idea which will increase their business in enlargements, and also help to advertise Kodaks and supplies."

We appreciate very much this spirit of co-operation amongst Kodak dealers and hope you will continue to let us hear from all of you.

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M. Q. Powders Restored

Every salesman will be glad that we have been able to restore to the market Eastman M.Q. Developing Powders. The higher cost of ingredients compels advances in price as set out:

Eastman M. Q. Developer Powders—Paper wrapped:—

Carton of 6 Powders, each - - \$.38
Carton of 12 Powders, each - - .75

Eastman M. Q. Developer Powders in tubes:—

Carton of 100 Tubes, each - - \$7.50

Kodak Non-Abrasion M. Q. Developer Powders:—

Cartons of 3 Tubes, each - - \$.38

X-Ray Developer Powders

The sale of Seed X-Ray Plates is growing rapidly, and there has arisen a demand for prepared developers, which we are meeting with the following:

6 Powders, enough to make 72
ozs. of developing solution all
told - - - - - \$.90

Carton containing enough developer to make—

128 ozs. of solution - - - - \$1.20

Please note the difference between these two new offerings and bring them both to the notice of your X-ray customers.

New Size of Drimounts and Inslips

For prints 7 x 12—size outside

11½ x 16½.	Per 100	Per ½ doz.
Inslip L - - -	\$13.50	\$1.25
Drimount L - - -	6.75	.50

Discontinued

Our stock of 3¼ x 4¼ Film Plate Premos is exhausted and their manufacture has been discontinued.

First Aid

With his very first roll of film the average beginner attempts the most difficult branch of photography—portraiture.

He either tries a snap-shot of his subject or subjects indoors, or else lines them up against the back fence or the side of the house with the sun shining spang in their eyes, and with absolutely no thought as to pose or lighting.

After all, it is but natural that he should make such mistakes, so it is up to us behind the counter to set him right as speedily as possible.

When the beginner proudly shows you his first attempt in delineating the human features, do not make the mistake of poking fun at him or his efforts. Rather tell him that they are mighty good for a beginner, and then tactfully suggest how he can make even better pictures next time.

If you want the fire of enthusiasm to burn don't put on the damper.

Here is Thompson's first portrait of his wife—badly undertimed, the hands as large as hams, one side of the face chalky white, and the other lost in shadow.

"By Jove! old man, that's pretty good. I'd recognize that as a picture of Mrs. Thompson anywhere."

"What exposure did you give?"

"A twenty-fifth of a second in your front room?"

"Well, a little more time would have given you an even better picture. You see window glass is mighty deceiving. A room may look fully as light just inside the window pane as it does outside of it, but as a matter of fact that deceiving pane of glass actually absorbs a tremendous quantity of that light. On a bright, sunny afternoon out-

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side, say about 2 o'clock, you could produce a good negative in one one-hundredth ($1/100$) of a second with Stop No. 8, but inside your window, to obtain a negative of equal density you would find that you would have to give an exposure of from one to two seconds, or one hundred to two hundred times as long.

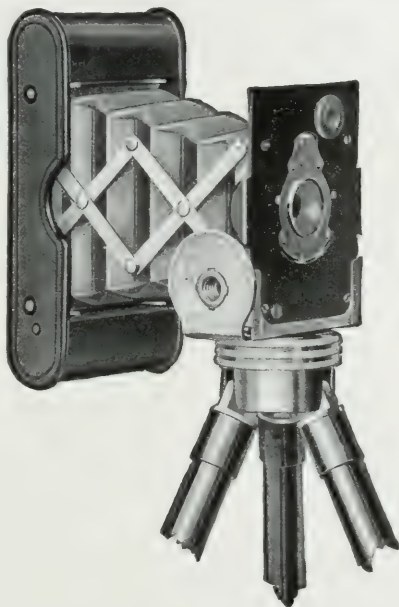
"Next time you make a portrait, Mr. Thompson, put your camera on a tripod or a table, and give a 'time' exposure. Use your lens wide open because that will give you a softer effect, and throw the background out of focus, so that it won't attract the attention from the face.

"No; I can't give you a definite time for exposure, as the light conditions vary so much. As an experiment, try three or four exposures without changing the position of your subject; try exposures of one, two, three and six seconds, and then when your negatives are developed you will have a good basis for comparison—remember though that in portraiture a fully-timed, or even a somewhat over-exposed negative will yield the better print.

"Now let me show you another little stunt: you see the side of Mrs. Thompson's face away from the window is in a deep shadow, so a little more illumination on that side would have helped. Now take this big sheet of white wrapping paper and come up by the front window with me. I'll turn my face to about the same position as Mrs. Thompson's—so—now you hold that sheet of white paper about a foot from the shadow side of my face—makes a big difference, doesn't it? You see as you move it nearer to or further away from my face you increase or decrease the illumination on the shadow side accordingly. Next time you try a portrait you

can pin a white towel or something of the sort to the back of a high-backed chair to serve as a reflector, and you'll find it helps a lot.

V. P. K. Tripod Adapter



Showing Adapter in Use with Kodak Metal Tripod

The Vest Pocket Kodak is such a companionable little chap that he goes many times and to many places instead of his larger brothers.

The amateur has learned to depend upon the little Vest Pocket for all sorts of work, and in a great many instances where "time" exposures are essential.

To simplify the making of "Time" exposures with the Vest Pocket we have introduced the Vest Pocket Kodak Tripod Adapter. The Adapter simply slips over the front standard of the Kodak, and may be used for pictures either way of the film. Price fifty cents.

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The Duotone Folder

Here's something every salesman has long been anxious to get, because his customers have been asking for it right along.

There's a ready-made demand for an amateur folder mount of a character distinct from professional folders, yet possessing the appearance and reality of true quality. The Duotone amply meets the requirements. The stock used is a pleasing shade of buff, which goes equally well with prints in Sepia tone or Black and White, and thus there's no difficulty about stocking adequate quantities of two or more colors.

The prints are placed by slipping them under a retaining flap, and as the illustration above shows, there's a neat silken border around the picture.

These folders will sell right speedily, therefore you should see about having them on hand. Remind the boss and tell him you can sell them.

Sundries

Right now you should prepare a little schedule for yourself of the sundries you can push to advantage this Spring. Portrait Attachments—one with every camera you sell—

will prove a splendid sales producer and a mainstay to the amateurs' enthusiasm. Color Screens, too, will make for better pictures and more enthusiasm. Week-end Albums are in season, for there's more travelling now than in the past few months.

These are but a few of the sundries you can sell, but you must have them in mind.

New Contrasts of Azo F.

As is generally known, the stock of Azo C—Glossy—has a bluish or pensé tint, which renders it not so desirable for certain kinds of work as a paper with a natural white stock.

For some time we have had Azo F—Glossy—on the market in the Hard contrast, and we are now ready to fill orders for Azo F in the full range of contrasts—Soft, Hard and Hard X. This is Single Weight stock.

The Double Weight of Azo C has always been on a white stock, without the tint of Azo C Single Weight, so that in reality the Double Weight of Azo C is the Double Weight of Azo F, but we shall not at this time rename the Double Weight, as should in strictness be done.

Confessions of a Salesman



I WAS once in the employ of a rich man's son. He was a peculiar man. His father left him the sole owner of a large, old-fashioned successful department store, and folks said that he would go "broke" within a couple of years, because he knew nothing of business methods.

"Right after the young man took possession of the store he began doing things. He discharged two old department heads for using profanity in the presence of saleswomen. Folks shook their heads; how in the world was he going to get along without these two skilled merchandise counsellors.

"Next thing he did, he made the main and side entrances wider because he said the customers didn't want to be needlessly jostled going into and coming out of the store—then he put in bigger windows because he said customers wanted as much daylight as possible when selecting goods.

"Such extravagance—folks were just getting ready to say "I told you so" and figuring on getting some bargains at the sheriff's sale, when he shocked them again. He put in a rest room for his women patrons, and another one for the women employes, and then he put all the cash boys in uniform, had them drilled by a military instructor twice a week, and put in a school teacher and made them go to school for an hour a day.

"Somehow or another he didn't

"bust" according to schedule. People began to find out that his nice light store with its modern conveniences was a pretty good place in which to trade. They began to like the 'natty' appearance of the uniformed cash boys, and the boys themselves liked the new order of things, because if they kept their shoes shined, their collars clean, and were polite and efficient there was sure to be a bigger job and more pay in sight.

"The 'Boss' was peculiar, but somehow he seemed to make his peculiarities pay dividends.

"You could have your money back without question, and he would cash any customer's check, whether the customer could be identified or not, because he said he could not afford to have anyone experience a disagreeable sensation in his store, and that ninety-five per cent. of the people were honest, so the other five per cent. didn't count.

"And this is no fairy tale. This store exists to-day, larger by many, many times than when the young man took hold, and it is a success.

"It is a success because it has always given the people what they wanted, because it has been made pleasant for them to trade there, and because every employe is just as much interested in the success of the store as the proprietor.

"The secret—though it is no secret—of this success is service and satisfaction."



Ten Minutes *with the Boss*

SAMMY, I am wondering if we have been overlooking a sales help. The other day I dropped into a store down the street to buy a shirt or two, and at the conclusion of the sale the salesman asked me for my name and address.

"The salesman explained that it was an iron-clad rule of the store to obtain the name and address for every sales slip whether the customer took the goods with him or had them delivered.

The reason is this: the store keeps a card index of all its customers, and makes frequent use of it in sending out notices of special sales or of new goods, and the phone is frequently used for the same purpose with special customers.

"Now, it seems to me, Sam, that we can make use of that same plan right here in our own store. I know we have a so-called list of our customers, but it is mostly confined to those having charge accounts, so we really have no direct connection with our cash customers and there are a lot of them.

"Here is another point, Sam: we do not keep in close enough touch with our new amateur customers. Supposing Willie Thomas comes in and buys a No. 2-A Brownie, or Mrs. Smith becomes the possessor of a No. 3-A Special. They both will probably commit some of the errors common to the beginner, and we won't be in a position to help

them unless they come in and ask us to put them on the right track.

"Now here is my simple little plan, Sammy: when we make a camera sale and proceed to fill out the *Kodakery* subscription blank, before doing so just slip a sheet of carbon paper and another slip of paper under the blank, and then as we fill out the blank we will have a duplicate slip for our own files for use in following up every customer. I have tried it and it works. Here you see is the subscription blank and the duplicate I experimented with. These slips we can place in a small file or tickler according to dates, and at the end of a week or a month as we may determine, we can either drop them a line or phone them and find out how they are getting along.

"I mention telephoning them, Sammy, because this puts an added personal touch to the transaction.

"Naturally we can only do this with customers living right here in town.

"Each morning we can have someone go over the *Kodakery* slips of the day before, look up the telephone numbers in the book and jot them down.

"I imagine that we shall find a goodly number of beginners who will welcome our calling them up, as a good many things seemingly very simple to us will puzzle them, and I have an idea that we can thus

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"KODAKERY"

A monthly magazine that teaches how to make better pictures will be sent FREE OF CHARGE to every one who purchases one of our amateur cameras from a dealer in photographic goods, provided this blank is filled out and sent to us within 30 days of the date the camera was purchased.

EASTMAN KODAK COMPANY.

TO THE EASTMAN KODAK CO., ROCHESTER, N. Y.

In accordance with your offer, please place my name on the mailing list for "Kodakery" (with the understanding that there is to be no cost to me) I having purchased a

3. A. Special K.A. Lens
(Kind of Camera)

from *Pyrro and Hyppo Co.*
(Name of dealer)

on *1 - 28 - 17*
(Date here)

Write name and address plainly

Mrs. C. J. Thomas
97 Clifton Ave.
Greenfield N.Y.

N. B.—The magazine will be sent for one year only on above offer. After that the subscription price will be 50 cents per annum, but you are not under the slightest obligation to renew.—E. K. Co.

Form No. 32.10

Phone - Main 132

efforts to keep in touch with them and to give them service.

"This simple little plan will give us an up-to-the-minute list and will prove of good service in many ways.

"Like it, Sammy? I thought you would."



MY DAD SAYS,

The bosses diary
as kept by his son

January 2—My dad said the other day that he would give \$1,000 dollars if he had kept a dairy when he was my age. He said that at the dinner table and mother said that that reminded her that she wanted a new coat and that it would cost \$60 dollars and my dad said that he was late now and that he ought to have been back at the store a half hour ago. I didn't say anything but I am quite a thinker and I got thinking about it and I found a blank book that you had to buy for school and I am going to keep my dad's dairy and sell it to him for \$1,000 dollars.

Here is a description of my dad. My dad isn't very good looking and he isn't bad looking either and is admired and respected by all. He has a big mustash and yet he hasn't any hair on his head which is a funny thing because it would look better on his head. My dad knows practically everything and I will be on the lookout and when he gets off something pretty good I will put it down here. My dad owns the store and they sell Kodaks and lots of things

be able to turn many an impending failure into a success.

"You see, Sam, as each day's camera sales are filed together it won't be such a terrific job for any one day, and I am more than sure our customers will appreciate our

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there and it is one of the biggest stores in town.

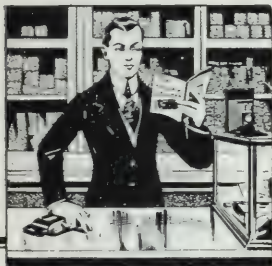
January 9—My dad told mother about Elbert Sorts to-day and I was studying my arithmetick pretty hard but I managed to hear what he was saying. Elbert is the son of an old friend of my dad's and he wanted a job in the store and my dad said that Elbert was the kind of a fella that you can read like a book only you aren't interested enough to turn the pages. My dad said that when Elbert was in school he had to write out the colledge yells and take the paper with him to the football games because he couldn't remember them. My dad said that Elbert was the kind of a fella that takes so long to make up his mind that when he finnaly does get around to it he's forgotten what it was he was thinking about. But my dad gave him a job just the same because old Frank Sorts is the best old man that ever lived.

January 9—My dad said to-day that most people was pretty easily satisfied—all they want is more. I thought that that was a pretty good one and so I put it down and mother said that sometimes Frank your brilliance fairly stuns me only mother was sarcastick because my dad hasn't give her that \$60 dollars yet.

January 11—After dinner to-night my dad and I got to talking and I listened pretty careful to see if he would get off a good one and he said that the reason he was boss now was because in 1896 he was picked for the champeen delivery boy. He said that he was a very brite boy and that there was a nack about delivering packages that he got on to in no time. He said that people didn't like to have you running up the steps and ringing the bell like there was a fire. He said that three

pairs of stockings and an umbrella rack hadn't ought to be the signal for a porch celebration. And he said that he always carried his manners right with him and that he was noted for his manners anyway even when he was a little chap and he said that he always tipped his hat when a woman came to the door. My dad says that you can't have a successful career without a substanshal foundashun and he says that he will leave it to any mason in the world if the way to build a foundashun ain't from the bottom up. He says the only fella who tries to get around this is the rich man's son and he says that he has frequently noticed that when a kid is born with a silver spoon in his mouth it is the spoon and not the kid that is marked sterling.

February 8—My dad came home to-night and he was feeling pretty cross and he says Edward let me see your report card and I said that we dont get them till tomorrow and it was out in my coat pocket all the time but perhaps my dad will be in a better humor tomorrow. I have learned by experiments that the best time to show him my report card is just after he has got off a good one and is feeling fine. Mother says what is the matter Frank and my dad says that one of the fellas down to the store wanted a raise and he's sore because I didnt give it to him and I'm sore because I couldn't. If I bought a house for \$3,000 dollars and wanted to sell it for \$4,000 dollars, my dad said, I'd see to it that it looked like \$4,000 dollars. I'd try to make it worth that to the customer. If I was a salesman and wanted to sell my services for more money I'd try to make those services worth more money. And yet some fellas do just two things to get a raise — want it and ask for it.



The Primary Page *for the* Beginner Behind the Counter

THE man behind the counter is frequently called upon to pass judgment upon the negatives and prints of his customers, and to aid them in securing good results.

It is therefore highly essential that the salesman be thoroughly familiar with the characteristics of negatives and prints normal and otherwise, and he must be able to determine definitely the reason defects have occurred, and how to remedy them.

Negatives may be broadly classified as follows: normal, under-exposed, over-exposed, under-developed, over-developed.

A normal negative is one which has had approximately correct exposure, and was correctly developed, fixed, washed and dried. Examined by transmitted light it will show full gradation from highest lights to deepest shadows; the highest lights will be to some degree transparent, and the deepest shadows will possess detail.

An under-exposed negative is one, as its name indicates, which has received insufficient exposure, and will be lacking in detail throughout according to the degree of under-exposure. A badly under-exposed negative is hopeless, as no after-process can build it up because you have nothing to work upon.

An under-developed negative is one which has been given an ex-

posure within the limit of its latitude, but is weak and thin, though often showing detail throughout, because it has not been developed for a sufficient length of time, or because the developer was improperly compounded. Such a negative can be brought to good printing density by the process known as "intensification."

There are two acceptable methods for intensification: one by redevelopment, and the other by means of Mercuric Bichloride. Formulas for both processes will be found in nearly all camera manuals.

An over-developed negative is one which has been allowed to remain in the developing solution for too long a time. In consequence, it is far too dense, difficult to see through by transmitted light, and takes a long time to print. Such a negative can be brought back to the proper printing density by the process known as "reduction."

There are several good methods for reducing a negative, which will be found in the Manuals.

Aside from the above general classifications, negatives out of the ordinary, through various defects will frequently present themselves.

One of the most common defects is fog. The most common cause of fog is exposure to white light either when loading or unloading the camera, during development, or through some defect in the apparatus. Fog

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may cover the entire surface of the film, or only a portion or portions of it. When the fogging is general the negative will be very dense and sometimes entirely obliterated, or the image will be dull and hazy. General fogging may also be caused by an improper developing solution, one in which the alkali is greatly in excess.

In roll film the edges will sometimes be fogged or a streak of fog will run through some of the exposures. This is usually due to improper handling in allowing the film to become more or less unrolled when exposed to white light.

An improperly fitted back, pinholes or other small holes in the bellows, or a shutter whose leaves do not close properly will also cause fog. There are many other causes of fog, some quite unusual, but the foregoing are the causes most often encountered.

Streaks in negatives are sometimes encountered. These most often appear in over-exposed negatives developed in the Kodak Film Tank and are caused by the film and paper winding loosely inside the apron and failure to reverse the tank several times during development.

Tension should be applied to the handle in the rear of the changing box when winding film and paper inside the apron. This will insure the apron winding tightly on the reel and the film and paper being drawn tightly over the convex surface of the roll.

Undeveloped sections of considerable size are often caused by the sensitized side of the film touching the surface of the apron and sticking to same. This prevents uniform action of the developer. Applying tension as above explained will overcome this trouble.

Failure to fasten down the end of the film when developing in the Kodak Film Tank often results in the film winding inside the apron with its sensitized side in contact with the paper support.

Reversing the spool in the spool carrier in the front of changing box will bring the film face down on the apron.

When either of the above conditions occur the negatives will be covered with irregular transparent streaks and spots, showing only faint traces of the image here and there.

Transparent spots are usually caused by allowing air-bells to collect and remain on the surface of the film at the beginning of development; the air bell prevents the developer from doing its work, so such portions of the image fix entirely out in the Hypo.

Small black spots or specks on the surface of the negative usually come from dust collecting on the surface, and when the film is immersed in the solution these small particles adhere and sink more or less deeply into the emulsion, and are very difficult to remove.

Reversal of the image: a case when all or portions of the negative show a positive instead of a negative image. This defect is not so often found, and is caused by the negative being exposed to white light or an unsafe dark room lamp during development.

In our next issue we will take up the question of defects in prints.



Contrast Velvet Vellox—the paper for weak, lifeless negatives.

"There is a Big Difference

between

a Satisfied Customer

and

an Enthusiastic Customer.

One

merely refrains from "kicking."

The

other "boosts" for you to friends

and neighbors."

Monarch Messenger

The Kind of Store in Which People Like to Shop

The Store whose main idea is to serve as well as to sell.

The Store with polite and courteous sales-people.

The Store with homelike and hospitable atmosphere.

The Store where courtesy is a motto and good cheer an asset.

The Store which is liberal, friendly and honest.

The Store where stocks are carefully arranged, so that there is no trouble in finding just what is wanted.

The Store which appreciates the value of a minute and reduces delays to a minimum.

The Store which makes few mistakes, and rectifies those that are made with good grace.

The Store in which there is no effort to hurry a customer.

The Store where there is never an effort to persuade a customer into buying something she does not care for.

The Store where the customer will always find the same free, willing service, no matter whether the purchase is \$1 or \$100.

The Store which considers no transaction closed until the customer is thoroughly satisfied.

The Store which considers the customer's good will worth many times the profit made on any one or a dozen sales.

—*Winston's Trade Notes.*



The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO CANADA

MAY - - 1917

"The
successful worker
is the one who can do
what he ought to do
when
he ought to do it,
whether
he wants to do it,
or not."

Paintology

LOYALTY

Do you know what Loyalty is? Have you ever analyzed it? I'm a great stickler for Loyalty and I have my own notions about it. Loyalty means a great deal more than simply "not betray." More than acquiescence. Such things are negative ; Loyalty is a positive virtue. It is more than personal also. Loyalty accepts the big idea, whatever it is and accepts it whole-heartedly, once the thing is decided on. Loyalty means full accord with the plan---absolute harmony with the purposes and projects of the house. In short Loyalty is like playing a violin ; you've got to get it in tune before you can play.

—*Judge E. H. Gary.*



C. P. R. Express No. 4, from Vancouver, passing Kodak Heights.
Running down grade, about 40 miles per hour.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

MAY, 1917

No. 4

Between Us

Not so very long ago the superintendent of a large commercial finishing house, which does the work for a number of photographic supply dealers, was looking over and checking up the orders received for developing and printing that morning. Among the orders was an old Cyclone plate camera of the magazine type, which had been sent in to have the plates removed and developed.

The superintendent picked up this camera because he had not seen one in a long while, and he was surprised at its lightness for a camera supposed to contain twelve glass plates.

Taking the camera into the dark room, he opened it up and found the sheaths had been loaded with twelve sheets of Solio paper instead of plates, and later ascertained that the camera had been loaded for the customer by a clerk in one of the down town stores.

Now this is not fiction but an actual fact and an appalling one.

The majority of you know your line and know it well, and will scarcely believe such a blunder possible, but here is a little test that may prove worth while.

When you have the opportunity, take a glance through the stock and see how many items you can find that you do not fully understand, and where you might fall down in a selling argument.

Let us take one simple item: suppose a customer comes in and inquires about metal tripods. You show him a Kodak Metal Tripod and he comes back at you with the fact that he can buy one that looks just as good to him at another store for a dollar less. If you know the goods you come back at him with this: "There are metal tripods and metal tripods, and lots of good ones, and they will give you good service until through accident or wear some part gives out. With most of them, owing to their construction, you will have the "dickens" of a time repairing it, but with this Metal Tripod, any section can easily be removed for repairs, and this is a feature unique among the metal tripod family."

Take a look through the line, and if you run across something you don't understand, ask someone else in the store, and so be ready for any question or argument.

Fill out the "Kodakery" subscription blank.

Fill out the "Kodakery" subscription blank.

Fill out the "Kodakery" subscription blank.

The KODAK SALESMAN

M A D E I N C A N A D A



KODAK on the Farm

A Kodak fits into farm life from the pleasure side, from the business side and as a recorder of the familiar events that are so full of interest—the sheep washing and shearing, the haying and harvest scenes, threshing time, and apple picking.

It gives pleasure on every holiday—the grange and Sunday school picnics, the fishing and hunting trips, the circus and the fair—then there are the familiar scenes around home; the children and their friends, the family pets—there is good fun in photographing them at the time and afterward the pleasure of the pictures in the Kodak album.

And on the business side the Kodak helps to keep the important records in a business-like way—the building and ditching, the live stock, the orchard, the crops. Pictures of these things with an autographic record made on the film at the time of exposure are invaluable to the business-like farmer.

It's all very simple with a Kodak and less expensive than you think.

Ask your dealer or write us for free Kodak catalogue.



CANADIAN KODAK CO., LIMITED
TORONTO, CAN.

Make Your Sales Grow Larger

What are you doing to make your sales grow this Spring? One is prone to get into a groove and make no headway, just like the pitcher who can't keep the ball from cutting the plate right through the heart, with the result that his average looks sick, when the figures are compiled by the dopesters at the end of the season.

You don't want to get into a groove, and if you think there's any danger of your slipping in, it

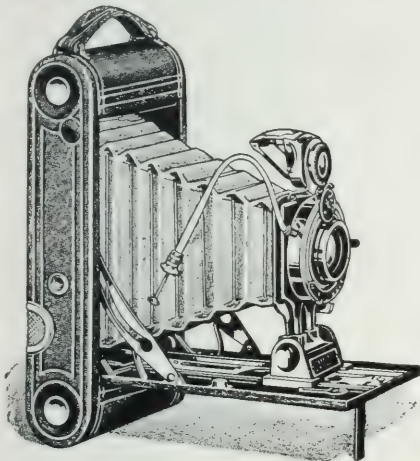
is time to tone up, for which there's no better thing than to study up the advertising that is backing the goods you are selling.

Last month, we reproduced two of the advertisements we are using in the papers the farm folk like best, and again we give you a personal reminder of our campaign in behalf of your average as a salesman. Of course, we hope to sell more cameras and that's why we are boosting for your personal sales-average.

Honestly, the possibilities of Kodakery on the Farm are virtually

The KODAK SALESMAN

M A D E I N C A N A D A



*The camera
fits the pocket—
the picture
fits the view*

No. 2C Autographic Kodak Jr.

Price \$14.00

The newest of the Kodaks makes a new size picture— $2\frac{7}{8} \times 4\frac{7}{8}$ inches—a shape that fits the view, a proportion that's ideal for home portraiture.

A typical example of Kodak simplicity, it can be used successfully by anyone, no skill or previous experience being necessary.

Fitted with Rapid Rectilinear lens and Kodak Ball Bearing shutter, covered with genuine leather, and made in the factories where honest workmanship has become a habit.

Of course it's Autographic—you can date and title as you take.

Kodak catalogue free at the dealer's, or mailed by us on request



CANADIAN KODAK CO., LIMITED
TORONTO, CAN.

inexhaustible and the surface hasn't been scratched yet. Photography does appeal to the farmer for pleasure and for profit. We are showing him and carrying on the main argument. You can tone up your sales average and sell more goods, if you resolve this day—and carry out your resolve—to leave nothing undone in the way of teaming up with our current farm campaign.

Time Will Tell

A bailiff went out to levy on the contents of a house. The inventory

began in the attic and ended in the cellar. When the dining-room was reached, the record of furniture ran thus:

"One dining-room table, oak.

"One set of chairs (6), oak.

"One sideboard, oak.

"Two bottles whiskey, full."

Then the word "full" was stricken out and replaced by "empty," and the inventory went on in a hand that straggled and lurched diagonally across the page until it closed with:

"One revolving doormat."—Ex.

Confessions of a Salesman



“ONCE upon a time, though this is no fairy tale, I had charge of the two upper floors of a building, which were given over to bachelor apartments.

“I had for my chief assistant, a China ‘boy,’ Charlie Wing. Charlie was a most industrious worker, always anxious and willing to please, and with an inexhaustible supply of good nature. Meet him anywhere, any time, and inquire ‘How are you, Charlie,’ and off would come his round felt hat, and with a most expansive grin his invariable reply would be ‘Velly good, thank you much, please.’

“Charlie was always willing to go on an errand for anyone, and his agreeable qualities generally were a big asset in keeping those rooms filled.

“It really takes so little to create the right or wrong feeling.

“A friend of mine started a store, and furnished it and stocked it splendidly, and he hired as salesman a man who knew the line thoroughly, but was born tired.

“Whenever you went into that store you found him sitting down, or if he was waiting upon a customer he would lean upon the ledge behind the counter at every opportunity.

“People soon began to feel that it was a shame to disturb him; every move was evidently such an effort, and so they went elsewhere to trade and left him in peace, and it was not

long before the store was closed as an unprofitable venture.

“This was in a way an extreme case, because this salesman really knew his line thoroughly, and was of an agreeable personality—but he was just plain *lazy*.

“I am very fond of swimming, so one day last Spring I dropped into a sporting goods store and asked for a particular style of bathing suit.

“‘Nope—haven’t got ‘em,’ responded the salesman (?) suppressing a yawn, so I passed out.

“I entered another sporting goods store and made a similar enquiry.

“‘No sir, I am sorry to say that we haven’t that particular style in stock, but I’ll have one here for you from the factory in forty-eight hours, or if I can find one anywhere in town you’ll have it to-day.’

“Along in the Fall some of us became interested in trap shooting, and it won’t take more than one guess to pick the store I went to for ammunition.

“I live quite a little ways from the centre of town, and our neighborhood is a sort of a little town by itself. We have a drug store, a couple of grocery stores, and a general notion store.

“When the drug store was first opened, everybody said ‘Hooray!’ because it was really needed.

“Soon, however, we began to discover that the stock lacked many items, and that the employees were indifferent, so the store actually be-

The KODAK SALESMAN

came a joke. It changed hands; the new man had 'the smile that wins' and he was determined to take the curse off the store, and he has succeeded in making it one of the best paying investments in town.

"Where formerly we only patronized the store when we had to, the reverse is now the rule.

"Honestly, it takes so little to make or break a business; just a little discourtesy or indifference will drive customers away, while just plain common-sense courtesy and attention will hold them.

"A while ago I stopped over for a day to visit a friend of mine who runs a photographic supply store. He told me he was feeling miserable, had a splitting headache and really ought to be home in bed. As we were conversing, in came a customer, and with a smile and a hearty 'Good morning' my friend went up to wait upon him.

"When we were again alone I inquired 'How on earth can you act so cheerful and full of "pep" when you feel so badly?'

"'Gee whiz! They wouldn't believe it was me if I didn't smile and sail right up to them.'

"The smile and the apparent willingness to serve count for so very much in business. We all know this and it seems almost a waste of paper and ink to repeat it, but let us keep it more fully in mind for the days when we feel out of sorts."

Spring Fever

I wish't I was a little rock

A settin' on a hill,

And doin' nothin' all day long

But jest a settin' still.

I wouldn't eat, I wouldn't drink,

I wouldn't even wash;

But set and set a thousand years

And rest myself, begosh.

—Judge.

The 1917 Advertising Contest

Yes sir, we want more good pictures to illustrate more good advertising to sell more good Kodaks, Brownies and Premos, so we are going to have another Kodak Advertising Contest.

There will be fourteen cash prizes ranging from \$750.00 to \$100.00, as follows:

First Prize.....	\$750.00
Second "	500.00
Third "	350.00
Fourth "	250.00
Fifth "	200.00
Sixth "	150.00

and eight prizes of \$100.00 each.

We will have ready for distribution in a very short time, circulars affording the details of the Contest in full. Meanwhile, tell your customers about the Contest.

The conditions are practically the same as for our 1916 Contest, and the Contest is open to all photographers.

Please remember that what we want is not just simply pretty pictures; we want pictures that will tell a story of the pleasures or the practical use of Kodaks or Brownies; in other words, the picture must have a selling idea to be of any value to us, and to be considered in the making of the awards.

The cash awards are ample to make it well worth while for the photographer to put in time and effort, so tell your customers about the Contest and help bring some of the prize money to your town.

The Contest is open to Canada and the United States, in fact a Toronto man was one of the prize winners in the 1916 Contest.

The KODAK SALESMAN

Getting Our Pay Raised

The article below is reprinted from an exchange because it handles so sanely and helpfully a topic that is often befogged by narrowness of vision, based on a fancied grievance:

There is no more vital subject than that. And yet it is a subject about which many Strathmoreans do not use even enough thought to be fair. It takes a certain amount of reasoning to size up the situation, and then a certain amount more to shape affairs and events to bring out the desired results.

We know we want more, and we think we ought to have it, but do we actually convince ourselves that we deserve it? If we do we will get it. If Strathmore is not in the market for our services at the increased valuation a little common-sense attention to the laws of supply and demand will see that we are properly transplanted. But Strathmore is in the market for increased valuations. If ours is of such a character that it doesn't fit, the chances are we will be told—fired, in other words, honestly and honorably. And to be fired under such circumstances is an act of friendship.

We are quoting below a letter written to the American Magazine which we believe should be helpful in shaking us out of our skin of commonplaceness into a realization of the fact that we should think definitely to definite ends if we are ever going to be worth a hurrah.

"I have received such a large number of letters which seem to imply that employers pretty generally fail to recognize and adequately reward work well done that I am tempted to relate a bit of my own early experience 'clerking it.' It may, perhaps, help to clear the

atmosphere on this much-discussed subject.

"At the age of twenty I went to work in the office of a million-dollar firm at the princely salary of twelve dollars a week. I stayed three years, did my work faithfully and well, but never had my pay raised. The concern made money, were always kind and courteous, but never mentioned that, to me, all-important subject of an increased salary. I finally left in disgust; but as I look back on it now, in the light of greater experience, I am not at all surprised that it was so. I simply performed a regular service and was worth no more to them at the end of three years than I was after I had been there six months.

"If they had raised my pay it would simply have come under the head of generosity or philanthropy on their part.

"The point is here: All I ever was able to perceive while I held down this job was my own little duties. I had absolutely no grasp, except in the most general superficial way, of what that firm was trying to accomplish, or what those fundamental things were upon which their success depended, and, as I now look back on it, I seem never to have even cared or tried to find out. Most of the other clerks evidently felt the same way I did. We were just cogs, and functioned daily in a purely mechanical manner. If the three members of that firm had suddenly died on the same day, not one of us would have known, except in a very general way, where the business came from or why it came at all. We knew next to nothing about the raw material markets which supplied us or how the goods were manufactured or sold. Our minds were entirely taken up with figuring costs,

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making out invoices and other office details, and if we talked together in leisure moments, it was about girls, theatres and town gossip. Any one of our places could have been equally well filled in a few months by new 'talent,' and no doubt at a saving on the pay roll in many instances. The members of the firm must often have sighed when they observed us and noted the limited orbit of our visions. If the above 'confession' of my state of mind before I woke up is appreciated by my readers, I believe it will do much to help them into the atmosphere of bigger things, and at least start them thinking about the very real road which is so easily defined and which leads ever on to a better and greater commercial success."—*Strathmorean*.

Our Advertising

Some customers will drop into a dealer's store knowing exactly what they want, and with the money ready in their hand.

The great majority though have to be approached from various angles. They must have their appetites whetted at different times and in different ways, and must occasionally be allowed a glimpse of the advertised product to stimulate them to the buying point.

You will find this plan carried out in the Kodak advertising. In many of our advertisements we employ illustration and text to bring out some one enjoyable feature in the use of the Kodak; then, again, we will illustrate and describe some particular model to bring to a focus the desire created by our previous stimulative advertising.

In our recent ads. we tell the story of the No. 2-C Kodak Junior.

A reduced copy of this advertisement appears on page 5.

"The camera fits the pocket, the picture fits the view."

"That sounds reasonable," says Mr. Customer to himself, and then he glances at the cut of the dainty little camera, and reads just how small and compact and simple it is, and says to himself some more: "I've been thinking about buying a Kodak all winter long,—guess I'll drop into a store and look this 2-C Junior over."—and from then on it is up to you.

"Kodakery" for May

Contains instructive articles on: Accuracy in Printing Velox, The Range of Contrast from Highlight to Shadow, The Right Length of Time to Print, Rule for Converting f. Stop Numbers to Numbers in Uniform System, Filter Factors.

Tiffany finds customers for hundred-thousand-dollar necklaces—don't be afraid to show and talk the higher priced goods.

When a customer hands you a bill, announce its denomination before you make change—it often saves an argument.

Try to remember the names of your customers: "Good morning, Mr. Jones," creates a better feeling than just "Good morning."

We all like to feel that we are worth remembering, you know.

Did you ever lose your temper with a customer?—And how did you feel after you had time to think it over?



Ten Minutes *with the Boss*

"SAM, I happened out in the shipping room last evening just as the boys were leaving, and saw one of them light a cigar and then carelessly flip the match into a corner without a glance to see where it landed.

"Sam, do you know that one of the greatest causes of loss in this country is fire?

"For the year 1916 the fire loss amounted to over \$20,400,000, or about \$2.13 for every man, woman and child in the Dominion, and this rate is many times higher than in any other civilized country.

"I believe that since the 'Safety First' movement has become so general, this figure has been somewhat reduced, but I have not the actual figures at hand.

"The total loss by fire in this country during a period of thirty-three years is nearly as much as was expended for all kinds of schools and education in the country for the same period.

"Here are some of the more common causes of fires:

"Matches carelessly thrown away while lighted,

"Matches used by children,

"Matches gnawed by rats or mice,

"Matches exploded by weights falling upon them,

"Matches ignited by friction in pocket,

"Starting fires with kerosene or gasoline,

"Filling gasoline stoves while lighted,

"Mistaking gasoline for kerosene,

"Using gasoline carelessly in cleaning clothing,

"Careless leaving of rubbish and sweepings, and oily and other waste material,

"Spontaneous combustion,

"Smoking,

"Defective electric wiring,

"Ashes in or near wooden or other inflammable material.

The Portland, Oregon, Business Men's Association has formulated this slogan: 'When you strike a match you start a fire; see that you put it out.'

"I think, Sam, that it would be a pretty good idea to stick up some copies of that slogan around this place.

"Here is some pretty good advice from a fire marshal:

"'Inflammable goods and substances should be stored in places absolutely secure from fire.

"'Hot air pipes, though hardly ever the source of a fire unless a flame gets into them, should be protected.

"'In stores that have hot air heating systems with floor registers, paper or refuse is frequently dropped down the registers into the pipes, and thence to the top of the furnace some day when the furnace becomes heated red-hot, this refuse is set afire, and the smoke

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and flames shoot up through the ventilation system.

"Gas and electric light pendants should be kept free from hangings, and no goods should be stored within three feet of a gas flame.

"Every night before closing, it should be the duty of some responsible person to look through the entire store to see that everything is safe.

"Many a fire has been caused by smoldering cigar stumps, burning lamps, etc."

"I know we are pretty careful here, Sammy, in looking after our inflammable stock, keeping our flash goods in a metal storage box, and our acids and varnishes on the lower shelves and all that, and we have never had a fire, but when I think of that carelessly tossed match it makes me shudder.

"You see, Sam, no matter how much insurance we carry, it wouldn't protect us from all loss; we might be reimbursed for lost stock and fixtures, but it wouldn't cover lost time and trade.

"If a fire should wipe us completely out, just see what a fix we would be in. It would take weeks, perhaps months, to put the building in shape or erect a new one. Perhaps we would have to seek a new location, and have to put up with a much less favorable one, or pay a higher rental; and in the meantime our working force would be idle and our competitors gobbling our trade.

"I think that we ought to talk this over with the rest of the boys, Sammy—you know about that little old ounce of prevention."

Film Negative Albums are a necessity to the active amateur.

How many have *you* sold this year?

The Call for Graflex

When that Graflex customer faces you from across the counter are you prepared to give him the service he has a right to expect?

Have you the confidence in your knowledge that will enable you to unhesitatingly place a Graflex before this customer and comprehensively explain its advantages in comparison with any other type of cameras?

Are you sufficiently familiar with the manipulation of the Graflex to clearly demonstrate the simplicity of its operation?

Many salesmen are prepared; if you are not, there could be no better time for the cultivation of a convincing selling plan.

The prospective Graflex purchaser is attracted and held by service which indicates real interest in his wants and which finally proves a valuable aid in the selection of the Graflex best suited to his requirements. The Graflex owner will appreciate any assistance you can give him toward the attainment of perfect Graflex results.

It has been said that "enthusiasm is contagious;" so also is a salesman's belief and confidence in the merit of the goods he sells, and especially so when accompanied by a thorough knowledge of each article exhibited.

The Graflex is extremely simple in operation: an image of the subject being photographed is viewed in its natural color and detail right side up upon a ground glass focusing screen the full size of the finished picture.

Exact focusing of this image and the desired composition of the subject are under absolute control of the operator up to the instant the exposure is made. There is no un-

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certainty; focus and composition are quickly secured, and the exposure can be made with confidence in the result.

With the greater efficiency of the Graflex Focal Plane Shutter, in connection with the regular lens equipment, it is possible to obtain fully timed negatives under very adverse conditions of lighting. Exposures made in the Spring and Fall when the sun is low, or during the early and late hours of the day when the lighting is poor; on rainy or misty days, or where exposures are made under conditions requiring high shutter speeds, will result in negatives unobtainable with any other type of camera.

The shutter speeds ranging from time exposures to 1/1000 of a second, available with the Graflex, afford a great latitude in the choice of exposure. The swiftly moving aeroplane, motor car or passenger train; the racing, jumping or bucking horse, baseball and football games, tennis, field events, diving, etc., in fact, wherever arrested action is required the Graflex will be found remarkably efficient.

The Graflex is equally efficient in the hands of those interested only in portraiture, children at play; the close study of birds and insects; subjects presenting unusual and difficult conditions; landscapes, marine views, mountains, architecture, machinery, etc.

The facility for quickly composing the subject, and the visible effect of stop manipulation in its relation to depth of focus and illumination of image, are factors worthy of consideration by those who have experienced difficulty in this respect.

The operation of the Graflex Focal Plane Shutter consists of winding or releasing the shutter curtain; winding or releasing the tension on the curtain until a certain curtain

aperture and tension number is visibly registered in position, the combination indicating the chosen exposure upon the shutter speed plate.

It is our wish to help you so far as possible, in the sale and use of Graflex Cameras. We will, therefore, be glad to receive your queries and answer them in these columns.



Selling Color Filters

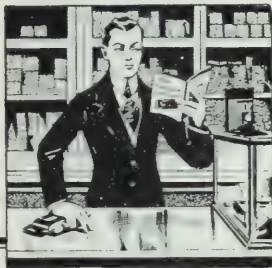
Those of you who have read and studied the article, "The Function of Color Filters," in the April, 1917, issue of *Kodakery*, and "Filter Factors" in the May issue of the same publication, will have a pretty clear idea of the use of color filters by the amateur.

In selling and discussing the use of color filters with your customers, do not overlook the important point of the multiplying factor.

This factor may be figured either of two ways: it may be figured for the rendering of clouds and sky and without reference to detail in nearby objects or detail in dark colored objects, or the factor may be calculated for exposures that will record shadow detail.

When figured the first way for the Kodak Color Filter, a factor of three would be ample, but as the amateur in practically every instance desires detail in the shadows the factor of three would be misleading for such results, so with that end in view the Kodak Color Filter is given the factor of ten.

If you wish only clouds and sky, with sacrifice of other detail, the factor of three with the Kodak Color Filter will be ample, but if you wish shadow detail or the correct rendering of flowers or other colored objects at short range, the factor ten should be used.



The Primary Page *for the* Beginner Behind the Counter

CRITICISING prints and offering suggestions for producing better results is a ticklish job, yet it is a service the salesman will often be called upon to render.

Whatever you do, be exceedingly careful to avoid giving the impression that you are "knocking" the work submitted for your criticism, as it may have been done by a competitor, or possibly right in your own finishing department.

And do not offer suggestions unless you know what you are talking about.

Wherever possible have the negatives from which the prints were made, as well as the prints themselves, to base your judgment on.

As the great majority of prints made by the amateur are on developing-out papers, we will devote our time to them.

A normally exposed and properly developed negative will yield a good print on almost any kind or grade of paper, yet there is always one *best* variety and grade.

Harking back a bit, always ascertain if the negatives and prints were made by the amateur himself, or if they are the work of some finishing department, for if they are the work of the amateur himself, you can be a bit more free in criticising and suggesting.

The average amateur is quite prone to carelessness; to read instructions in a superficial manner,

and to disregard directions as to time, temperature and cleanliness.

Let us get back to negatives for just a moment; the average good negative should be printed on "Special" paper, while "Contrast" and "Regular" Velox should be used with very soft negatives, or when hard contrasty prints are desired.

Contrast Velox is best adapted for use with the thinnest and flattest negatives.

The ordinary weak, thin or flat negative should be printed on Regular Velox.

A negative with strong contrasts should be printed on Special Velox.

A negative very dense throughout, one over-exposed and over-developed should be printed on Regular Velox.

The greatest number of imperfect prints will fall under the three following classifications: too black, too light, and lacking in detail, grayish whites throughout the entire print.

When the prints are too black the cause is usually over-exposure, because the amateur has failed to realize how quickly Velox will print. Other causes are: over-development, an insufficient amount of Bromide of Potassium in the developer, or the negative was too weak or too thin to yield a good print; wrong degree in contrast of paper,—try Contrast or Regular Velox.

Prints too light and lacking in detail are usually under-exposed, or

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the negative is too dense for Regular Velox; in such case try Special Velvet or Special Portrait Velox.

When grayish whites prevail throughout the entire print the cause may usually be traced to chemical or light fog. Insufficient Potassium Bromide in the developer will sometimes be found to be the cause, or the paper may be too old.

Always lay special stress upon the importance of pure chemicals, and suggest the use of Kodak Tested Chemicals, as they are always right for photographic use.

The following defects will be found, but not so frequently as the foregoing:

Prints show a grayish mottled or granulated appearance of edges of entire print. Causes: under-exposure and forced development, old paper or paper kept in a damp place, moisture, or exposure to chemical fumes or gas.

Occasionally you will see prints with greenish or brownish tones, sometimes mottled; such effects are caused by an old or too weak developer, too much Bromide of Potassium in the developer, or over-exposure. Brown or red stains are usually caused by using an old or oxidized developer; advise the amateur never to use a badly discolored or muddy developer. Imperfect fixing will produce this effect where the fixing bath is deficient in acid or where the prints were not kept moving.

Canary yellow stains can usually be traced to the use of Non-Abrasion Velox Developer. This yellow color disappears entirely in a correctly prepared acid hypo bath. The presence of this yellow stain is proof positive of insufficient fixing.

Light yellowish whites or a light yellow stain all over the print is the result of under-exposure and forced development; prints not kept

moving for the first few moments in fixing bath; too weak a developer; insufficient washing and fixing, or iron in the wash water (may come from rusty pipes).

Once in a great while you will see Velox prints with purple discolorations. This is sometimes caused by incomplete fixing, but most usually comes from attempting to use Velox as a printing-out paper.

Other defects will be met with on occasions, but reference to the Velox Book will help you solve such problems.

Always urge the necessity of following directions closely, and the use of pure chemicals.

There are some few Kodakers who do not use their cameras during the winter, so just about now it is not a half bad plan, when a customer brings in a camera to have it loaded, to examine the camera to see if it is in good working order.

Test out the shutter for the different speeds; see that the diaphragm is in working order; examine the lens to see if it is clean, and if not, clean it; examine the bellows for pin-holes and see if the back fits on good and snug.

This will only require a few moments of your time, and the customer will appreciate the attention.

When a woman comes in with a complaint, let her tell you *all* about it before you say anything—then smile and the rest will be easy.

If a customer comes in with a camera without a carrying case, suggest the protection and convenience the case affords; there might be one who did not know carrying cases existed.

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Always Practical

"I think I'll take this 1-A Autographic Special; put it in a carrying case and let me have a half dozen rolls of film.

"Really, though, I don't see just why you had so much to say about the Autographic Feature. I guess it's all right in its way, but I don't believe I'll ever want to use it.

"Now tell me something about exposures—just how much time I'll have to give for different subjects."

"Well, you see, Mr. Thompson, there are really no actual hard and fast rules that can be laid down governing exposures under all conditions.

"The Kodak Company has provided a film with truly remarkable speed and latitude, and your lens will record the image under exceedingly adverse light conditions.

"The Manual affords you rules governing exposure in general, but you can only learn exposures through experience, and keeping a record of your exposures for comparison."

"I suppose then I'll have to carry around a note book and make a memorandum of each exposure, and then number my negatives accordingly."

"Why, certainly, you can if you wish to, but why not make use of the Autographic Feature for that very purpose?"

"Your data regarding the exposure will take up but little room—for instance, you make an exposure on May 22nd, at 10 A. M., bright light, Stop sixteen. All you need for your record will be 5-22, 10 B. L. 16. Other light conditions can be abbreviated in a similar manner: Cloudy light, 'C. L.' Very dark, 'V. D.' and so forth, and the best part of it is that you will not have to look up anything in your note

book, as you will have all the data right on the margin of each negative."

"Well I should say that was the plan—now show me over again just how to make the Autographic record."



Permanent Prints

"The trouble with your prints is due to insufficient washing after fixing in the hypo bath."

"Well, how am I going to tell when all the hypo has been washed out?"

"The simplest and surest way is to employ the Permanganate of Potash test; take eight (8) grains of Permanganate of Potash, seven (7) grains of Caustic Soda, and dissolve in eight (8) ounces of distilled water.

"To use: fill a glass with pure water, to which you have added three or four drops of the above solution. The mixture will be of a violet color.

"Then take two or three prints from the wash water and allow them to drip into the glass of potash solution."

"If any hypo still remains in the prints the violet color in the glass will change to a light greenish tint.

"In such cases the prints should be replaced in the washing tray or tank, and allowed to remain until further test proves that the hypo has been eliminated.

"This is the standard test employed by the Kodak Company, and all up-to-date finishing departments, and I advise you to use it to insure the permanency of your prints."

Our Query Column



Can Magnesium Ribbon be used for flashlight work the same as Magnesium Powder?

No: Magnesium Ribbon is intended for use in printing only, as the light is confined to too small an area to be used in making negatives.

Is an Anastigmat Lens faster than a Rectilinear when stopped down?

No: practically speaking, all lenses are of the same speed with the same stop. Anastigmat lenses are faster than the Rectilinear type because they can be used with a larger opening and only when so used are they of higher speed.

The Anastigmat lenses being more highly corrected than the Rectilinear, will usually produce a more brilliant image than the less expensive types, but stop for stop the exposures are practically the same.

What is silk bolting cloth used for, and can you supply it?

Silk bolting cloth is used for producing soft or diffused effects in enlargements. The cloth is most conveniently used by stretching on a strainer or frame.

The screen may be used in direct contact with the paper, in which case the enlargement has the effect of being made on fine meshed canvas.

The further the screen is removed from the paper the greater the diffusion.

The use of the screen increases the exposure about one-third.

We can supply silk bolting cloth in fine, medium or coarse mesh. For average work we recommend the medium mesh.

The cloth comes forty inches wide, or we will supply it in sheets eighteen by twenty inches.

Does the Range Finder take the place of the regular Finder?

No. The Range Finder is for use in accurately determining the correct focus only, and the regular Finder should be used to ascertain the view included.

“KODAK”

is our registered and common-law Trade Mark and cannot be rightfully applied except to goods of our manufacture. When a dealer tries to sell you under the Kodak name a camera or films or other goods not of our manufacture you can be sure that he has an inferior article that he is trying to market on the Kodak reputation.

If it isn't an Eastman, it isn't a Kodak.

DON'T WORRY
IF
YOU ARE
TROUBLED WITH
INSOMNIA
DURING
THE DAY.

“**A** 100 Per Cent Man is not a genius—a wonder—a marvel or a great anything else. He is just a real human being, willing to smile at the smiling time—always cheerful—conserves his health and strength—recognizes no obstacles—laughs at competition—believes in himself—believes in his goods—believes, acts, and talks that his house is his only concern in existence—its policies are sound—its management is honest—its workers are “all for one and one for all”—glad to see Monday morning come, and sorry to see the curtain rung down on Saturday night.

“In other words, a 100 Per Cent Man is one with his whole being—mind and body—in the task at hand.

“A 100 Percenter is not looking for another job—another territory—a different time of year—nor does he imagine the world is all against him, and Opportunity has stopped her tick-tacking.

“He realizes that the 100 Per Cent Man does to-day—not to-morrow—the work at hand, just a little bit better and with a little more brain action than the other fellow does it.”

—*The Hudsonian*

The KODAK SALESMAN

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KODAK CO.
LIMITED



A
PLEASANT VOICE
IS A
BIG ASSET
IN
BUSINESS
TRANSACTIONS
OVER
THE TELEPHONE

Who Pays Your Salary?

Sounds like a simple question, doesn't it? And immediately you answer—the firm.

You're right, yet you're wrong. It is true that the money you receive each week in the little manila envelope is furnished by the concern which employs you—but—the one who pays your salary—the one who really says how much shall appear to your credit every seven days is yourself—You & Co.

By your interest in your work, your efforts for the interests of the firm, and your honest, productive sixty-minutes-to-the-hour service, the salary you are paid is measured. You pay your own salary. How much are you going to make yourself worth?

—Store Topics.

"This print is yellow all over.
Do you think I used too strong
a color screen when I made
the negative?"



A Trifle Mixed

THE KODAK SALESMAN

An aid to the man behind the counter

Vol. 3

JUNE, 1917

No. 5

Between Us

On the subject of selling goods:

Some salesmen delightfully talk their customers into a sale, and then talk them out again.

There is something in knowing just when to stop. You can generally tell when the customer has reached the "I'll take it" stage, and if you proceed beyond that you may bring out some point which he can construe into an objection and decide against the purchase.

A very successful life insurance agent finds a camera of great benefit in writing business. Below we quote his remarks, which point clearly to a field of usefulness that you may not have fully appreciated.

"If intensive work is done and call backs made, a camera is an effective aid to your success. Ever go down in the feed lot to see Farmer Hawkins' new colt? Can't you see Hawkins' eyes sparkle when you drop in a few days later and present him with a photo of that famous colt?

A practically unlimited field of endeavour is offered you here—the new baby—a family group—the herd of Jerseys, and a pen of fat hogs—all the apple of your prospect's eye."

Sales Chances

It was a miserable, rainy evening in a Saskatchewan City, just the sort of weather that—some people think—renders it advisable and pro-

fitable to switch out the lights in the Kodak Show Case.

To escape from the wet, a gentleman enters the brightest store on the street—a Druggist, who sells Kodaks, and always omits darkening his show cases.

The newcomer has on his mind the procuring of something small and neat yet serviceable, for a presentation. He half apologizes for his presence, but makes known to the young lady behind the counter that he is on the track of a useful present, stating the requirements in a general and hazy way.

She hesitates not a moment, but proceeds to show him, thoroughly, the Vest Pocket Autographic Kodak, dwelling on its neatness, its lack of bulk and its efficiency, which latter she illustrates by pictures she keeps ready at hand for the purpose. The prospect loses all his indifference and haziness, and manifests his conviction by buying and taking with him two Vest Pocket Kodaks at \$11.50 and one at \$7.00.

Now, *really*, doesn't it pay to keep your show cases always well illuminated and, *really*, does it pay to overlook the least promising opportunity for selling Kodaks? Really and truly, we know that were every opportunity handled as it should be, we should have to work night and day to keep abreast of orders.

Your store can buy merchandise but it can not buy *service*; you and your fellow salesmen will have to *give that*.

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Date It

You never can tell.

Memory has a most aggravating way of storing up details for which we don't care a crooked sixpence—and of dropping out of sight forever things that we really want to know—especially dates.

You never can tell when a date is going to become important. Every time you look over a collection of old pictures you realize this. From pictures of the children (was Mary four or was she five when I took this?) through the whole gamut of pictures in the garden, at the country club, at the seashore, in the mountains, to the year you caught the big trout there are pictures that you wish were dated.

4/6/17. for instance, on the margin of the negative, showing the street your store is on a mass of flags! Even that is a date that it may be hard to recall a few years from now though it means a great deal to you to-day. Life is filled with events that seem at the time so important that we feel we can never forget the date or so trivial that we think we will not care to remember. But you never can tell.

There are two things to do: Date every negative that you yourself make, this for your own satisfaction. And advise your customers, too, to make this a habit. A date and title are good but where the subject is so familiar as to make a title superfluous—at least a date. The only picture that is not better for an autographic record of the date is a photograph of a calendar clock.



In making a sale don't monopolize the conversation.

On The Verge

Kodaks are so popular, they appeal to so many different classes of people, they are useful in so many different ways, that they almost sell themselves. *Almost*—but not quite. It is in surmounting this *almost* that the energetic salesman finds his opportunity.

You have only to realize the attractiveness of the Kodak in order to see the enormous possibilities that lie at hand. Kodak picture-making appeals to everyone because it satisfies one of the desires of human nature itself. From time immemorial man has wanted to depict his doings. The want remains: only the method of gratifying it has changed.

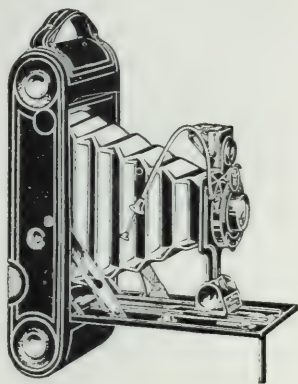
Why, then, you ask, does not everybody buy a Kodak? Well, hundreds of thousands have already bought them; in fact, Kodak Film is now acknowledged to be the most widely distributed manufactured product in the world. Moreover, it is safe to say that for every person who buys a Kodak there are a dozen who are on the verge of buying. They are fully convinced that a Kodak is a good thing to have. They would like one. They have even gone so far as to say, "Yes, I must see about getting a Kodak." But—somehow they don't get it. They keep on the verge of buying.

If you are anything like the average man, you do things—or rather you put off doing them—like that yourself. Even those things which you know have to be done, are put off in the same way.

Hesitation is easily changed into action. Only a reminder is needed. A newspaper advertisement, a good window-display, a two-minute talk when the customer comes into the store—any one of these will be enough.

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M A D E I N C A N A D A



No. 1A Autographic Kodak Jr.

Price \$11.00

Size of pictures — $2\frac{1}{2}$ by $4\frac{1}{4}$ inches

There is a strictly business side to

K O D A K

The autographic feature making it possible to memo each negative at the instant of exposure offers a golden opportunity for graphic, authentic records of crops, live stock, etc., that any farmer will readily appreciate.

The Kodak pictured above, the No. 1A Autographic Kodak Junior, provides ideal means for a farm record of this kind. It is very easy to operate and is of such compact, thin construction that the pocket takes it with space to spare. The picture proportions are pleasing and provide ample space for concise autographic memoranda. The shutter is Kodak Ball Bearing with cable release and has speeds of $\frac{1}{250}$, $\frac{1}{125}$, and $\frac{1}{60}$ of a second as well as time and bulb action. It is fitted with carefully tested meniscus achromatic lens and is supplied as either a fixed focus or focusing model as desired.

Let us send you a copy of the free booklet, "Kodak on the Farm." You will find it worth while.



CANADIAN KODAK CO., LIMITED
TORONTO, CAN.

Ding! goes the cash-register bell
—and you've started another user
of Kodak film and the many sun-
dries that go to make Kodak
photography the most profitable de-
partment in your store.

Opportunity

They do me wrong who say I come
no more
When once I knock, and fail to find
you in;
For every day I stand outside your
door
And bid you wake and rise to fight
and win.

Lest You Forget

Above is an ad. from the series of
our campaign for Kodak business
among the farmers which goes on
right merrily. We are doing our
level best to get every farmer to
read and understand how desirable
Kodakery is for him and his family,
both in the way of profit and of
pleasure.

You owe it to yourself and to the
boss to co-operate with this adver-
tising we are doing, which affords
you a good opportunity of display-
ing your ability to make sales. Con-
sider every farm home as a prospect.

Confessions of a Salesman



HAS it occurred to you that every time you enter a store to make a purchase, that the person who waits upon you has to sell you just the same as you have to sell other people when you are in your own store?

"And that every time you go to purchase something is a good time to study salesmanship—or the lack of it?

"How many salespeople can you recall that measure up to your standard, and how many can you think of that in your own heart you feel are better salesmen than you are?

"If you have gone into a store to examine some article with a view to purchasing it and then failed to buy, what was the reason?

"If you have purchased something you previously felt that you did not need or was too high in price for your purse, what led you to change your mind?

"Every time you buy, someone or something has *sold* you. If you fail to *purchase* it is because you have not been *sold*.

When you drop into the barber's chair for a shave and you wind up with also a hair-cut and a shampoo, and perhaps a hair tonic, you have been sold these additions.

"When your best girl looks soulfully into your eyes, adjusts your necktie and removes an invisible thread from the lapel of your coat,

she—but that's another story, as a distinguished novelist once remarked.

"In the region where I live are a number of beautiful streams and lakes, and as I have 'flivvered' past or along them, I have thought what good fun it might be to explore them and in a hazy sort of a way thought of one of those detachable row-boat motors as an aid.

"Passing a store not long ago, I saw one of those motors in the window, and strolled in to enquire about it.

"Fatal move—I ran up against a real salesman. Would he let me have a look at an out-board motor—why O. B. M. were his initials, and he made me feel that nothing else on earth would afford him half so much pleasure.

"He knew motors upside down, and backward, and he explained every feature so clearly that honestly I believe I could have sold one myself after he had finished.

"He painted word pictures of cool mornings, sunny afternoons and moonlight nights on the water; he packed the motor into a carrying case and had me heft it to see how easy it was to transport, and then he went out to the curb and figured out just how I could carry it on the running board of my machine—and he got a hundred dollars of my good money.

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"The wife of a friend of mine admired a small locket I wear on one end of my watch chain, with the youngster's picture in it, and she wanted to obtain one like it to present to her husband for Christmas.

"I gave her the name of the jeweler from whom it was purchased, so she went into his store soon after to obtain one like it.

"No, he didn't have one in stock, and they were not in style anyhow. Couldn't he order one for her? Well he didn't know and didn't evince much willingness to try, so she departed.

"She dropped into another jeweler's further up the street. They didn't have one in stock but hustled a boy over to the wholesaler's and in a very short while she was afforded several to select from—and she spent over two hundred dollars in that store for other gifts.

"Think over the times a salesperson has pleased or displeased you, and figure out the reasons why, and then apply your conclusions to the selling of your own line.

"When you put over an unusually good sale, make a mental note as to just what helped you the most; when you fail to make a sale that you thought would go through, analyze the conditions so as to be doubly fortified for the next one.



I wanted just two long wire nails and I apologized to the salesman for troubling him for such a small purchase.

He laughed and said, "If you need those two nails as much as I did a pin the other night, you need 'em bad,"—and we both felt comfortable.

Behind the Glass Front

At lunch the other day we were discussing window displays, and one of the men at the table afforded the following experience:

"The other day I bumped into my sister-in-law on the street, and she suggested that it was up to me to buy her lunch. After lunch, having a little time to spare, we strolled up the street, when suddenly she stopped short in front of a window and exclaimed: 'There is something I want!'

The window was given over to a device for stopping safety razor blades, and by means of easily read display cards the use of the device was fully explained.

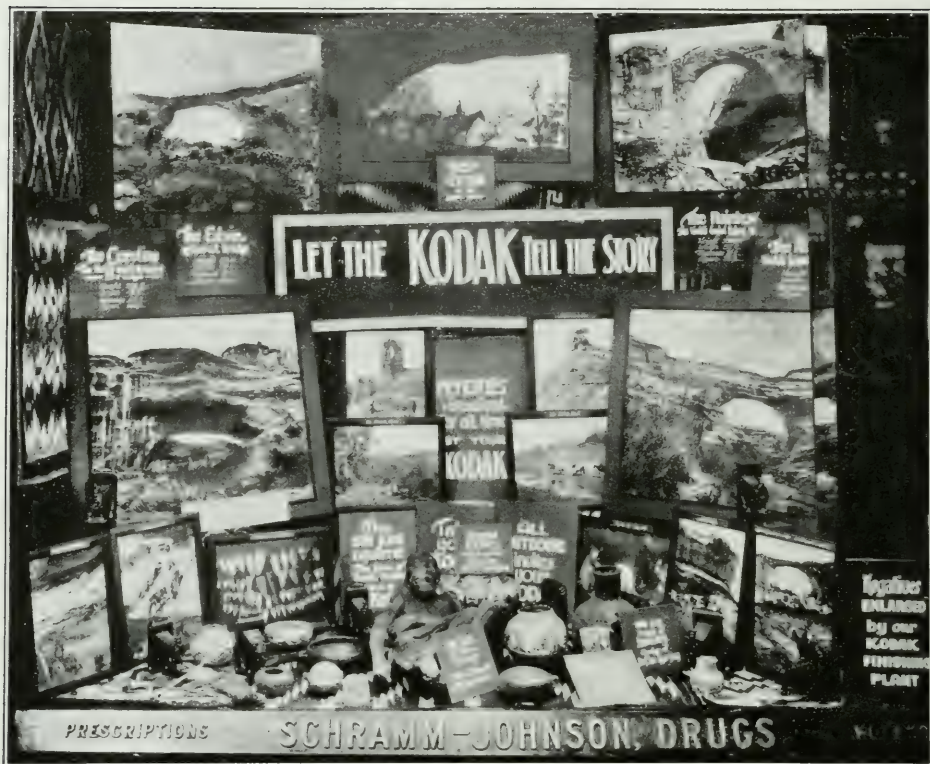
"She said, 'Jim is always complaining that he is out of a sharp blade just when he needs one most'—and she entered the store and made the purchase; the window display had sold her.

"Being somewhat interested in amateur photography I stopped in front of a photographic supply dealer's window; it was the usual display—a bit of everything—and sister-in-law evinced no interest whatsoever, because she didn't know anything about the goods or picture-making.

"As we rounded a corner she suddenly grasped my arm and exclaimed, 'Oh, Will! Just look at those lovely pictures,' and there we were in front of another photographic supply dealer's window; the window was devoted to pictures of youngsters—not too many, a good sized enlargement, and perhaps half a dozen small pictures. There were only two cameras in the window, but there were a number of display cards telling how anyone could make such pictures.

"It was pretty hard to get sister-

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—Courtesy of Schramm-Johnson, Salt Lake City

in-law away from that window. She plied me with questions and finally dragged me into the store, and the next day my brother had to make the same trip and purchase her an outfit, so she could take pictures of their youngster."

Another man at the table related his experience. Said he: "I had been buying my shoes at one particular store for a good many years, and had always received good treatment, but the other day I happened to glance into a good sized window which contained just five pairs of men's shoes.

"Those five pairs of shoes stuck out like a bunch of fingers, and back

of the display was a card calling attention to the fact that these were the very latest from one of the big factories.

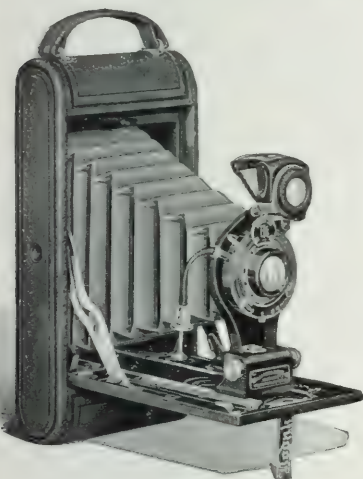
"Other cards told of the particular advantages of each style, and the price. One pair took my fancy, and in I went and invested, and in a store which I had never entered before—the window sold me."

Schramm-Johnson of Salt Lake City, Utah, are firm believers in making their windows sell the goods. In the January issue they favored us with a photograph of their Historical Display Window, and in this issue we are privileged to reproduce another most interesting selling display.

The KODAK SALESMAN



News of New Things ::



No. 1A Autographic Kodak.
(1917 Model)

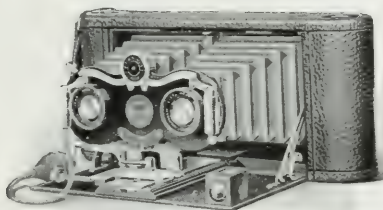
The 1917 Kodak Catalog shows a pretty complete and up-to-the-minute line.

The Kodak Range Finder has made good—we knew it would, and so this year the space and emphasis it deserves are given in the Kodak Catalogue.

In the Kodaks the important improvement is in the No. 1-A Autographic Kodak. There has been a reduction in size of more than eleven cubic inches, and as this reduction is in thickness it counts.

It means a more easily pocketed instrument and it has been made without any sacrifice in focal length or shutter efficiency.

The new Stereo Kodak is truly high grade, equipped with carefully matched Kodak Anastigmat Lenses, *f.7.7*, at \$45.00. This camera uses the No. 101 film.



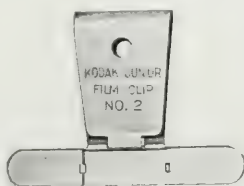
Stereo Kodak, Model 1

The Nos. 2 and 2-A Folding Autographic Brownies now have the round ends.

The Kodak Junior Film Clip is similar to the No. 1, but being wider may be used with larger sizes of film up to the No. 3-A.

Teeth in the jaws prevent the film from slipping.

The price is thirty cents.



In a measure the announcement of the 1917 models of the 1-A Autographic and the Stereo Kodak is advance information, as these models will not be ready for delivery until about the first of August.

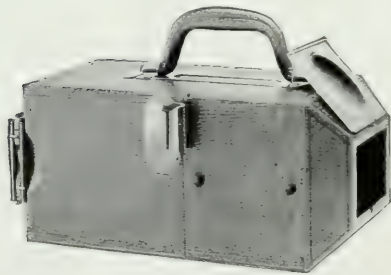
Some people work overtime watching the clock. Let the clock watch you working overtime.

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Price Changes in the Kodak Catalogue

It is proper that we should remind you of some important changes in the 1917 Kodak catalogue. No changes have been made in the prices of the more important numbers of the line, such as the Kodaks and Brownies, Film and Paper, but there are considerable changes in Carry Cases and a good many of the sundry items. In every case the advance has been forced by factors beyond our control such as the ever rising price of leather, which affects Carry Cases.

Our advice is that you take a few minutes and compare the prices as given in the 1916 and 1917 Kodak catalogues as well as in corresponding Premo catalogues, because one's memory is apt to play him false and selling purely by unrefreshed memory as to prices may lead you into losing money for the store, the very thing you are employed to avoid and prevent.



F. & S. Finger Print Camera

The F. & S. Finger Print Camera has been created to meet the demand for a convenient and efficient means for obtaining accurate photographic records of finger prints in their connection with criminal identification.

The Finger Print Camera is readily adapted for use where oc-

casional demands an accurate, full sized record of a design, texture, signature, formula, label, etc., within an area of $2\frac{1}{8} \times 3\frac{1}{8}$ inches.

The camera is equipped with an independent lighting system which brilliantly illuminates the subject during exposure. Its small size, ($11\frac{3}{4} \times 6 \times 6$) and weight, 5 lbs. 8 ozs., makes it exceptionally convenient for general use, especially when used in locations inaccessible to the bulky apparatus previously employed, such apparatus requiring the use of a tripod as well as means, often difficult to procure, for artificially illuminating the subject.

The camera has the regular Graflex back and will accommodate all Graflex attachments—Graflex Plate Holder, Graflex Plate Magazine, Graflex Roll Holder and Graflex Film Pack Adapter.

F. & S. Finger Print Camera complete with lens shutter, two batteries, ten lamps and one $2\frac{1}{4} \times 3\frac{1}{4}$ double plate holder	\$40.00
Extra Mazda Miniature Lamps, each	.25
Extra Mazda Miniature Lamps, per carton of ten	2.50
Extra Batteries No. 789, each (set of 4 cells)	1.00

It is told of Colonel Roosevelt that in his schooldays he was once called upon to recite a poem. Bravely he began: "At midnight, in his guarded tent, the Turk lay dreaming of the hour when Greece, her knee—" There he faltered. Twice he repeated "Greece, her knee," then quit dead. The old professor looked at the future President over the top of his spectacles, then remarked: "Greece her knee once more, Theodore. Perhaps she'll go easier then."

The man who wants the earth is apt to get his share—if the mud throwers are on the job.

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The Camera Man's Revival

Below is a newspaper's description of one of the joys of spring and early summer, which is terse and to the point, even if it is a trifle profuse. We reproduce it as an illustration of the appeal of Kodakery.

"The days have come when April showers and gloom are undergoing their magic transformation into May flowers and sunshine. The doors of nature are about to open wide and through the portal will walk the camera fan. All hail to him!

"Soon the office of the art editor will be deluged with pictures of the matronly cow and her frisking calf, of the father of the family in the backyard a-posing with a rake and of the next-door neighbor's young hopeful dressed in overalls bending over a plot of spaded-up dirt in which he has planted pebbles, confident they will sprout.

"And some of these works of art will be accompanied with the usual effusion of the spring-poet, reeled out in yards of explanatory rhyme.

"This is not all. For the apple trees in full bloom, the old swimmin' hole and brother sitting up very straight behind the wheel of his new auto, all will be recorded in a conglomerated enthusiasm of spring-time art.

"But let us remember this, that all these pictures are real pictures, that, good or bad, they have served their purpose in giving the operator of the camera a moment of intense interest in a subject outside of himself and his own concerns. Let us remember, too, that ere they were lost or been dumped by mother into the wastebasket during the top-shelf closet cleaning of some future spring, they will have

made on some mind at least one impression that cannot be erased.

"Good luck to you, you amateur photographers! And this may fittingly be suggested to you: As these are sad days for most of the world, take happy pictures."

One-Legged Soldier's Feat

Climbed Pole to Get Snapshot of Veterans' Parade.

The crowds leaving the Memorial Service at St. Paul's Anglican Church yesterday afternoon were astounded to see a returned soldier with only one leg climbing the telegraph pole in front of the Church. For a moment they were at a loss to make out what was the young man's purpose. He was then seen to reach down for a Kodak, but apparently he did not think his eminence was high enough, for grasping the Kodak between his teeth he climbed up another rung. Several of the officers leading the troops who were marching past saluted the daring youth, who snapped them in return. It was incredulous how he had managed to reach the height he did, and the crowds waited with bated breath to see him make the descent. Without the slightest hesitancy he slid down the pole while willing hands helped him to land safely on his sound right foot. The young man was Pte. Wilfrid Halliday, who lost his leg in the Somme battle.—*Toronto Daily Star*.

The art of talking is great; the art of listening is greater; the art of saying something is greatest.

The main trouble with the grand stand play is that the world sits in the bleachers.

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Temperature

You can't very well emphasize too heavily the importance of getting the temperature right when developing Films in the Film Tank. Most amateurs fall down when they attempt to guess at temperature or to sense it with the finger, and in trying to get the solution down to proper degree they frequently succeed in getting it too cold, resulting in under-development. Preach accuracy and testing with a thermometer—either the Eastman (Tank) Thermometer or the Thermometer Stirring Rod.



They Do the Work the Easy Way

Did you ever load a Premo Film Pack camera? Did you ever unload one? Did you ever make exposures with one? Nearly everyone engaged in the photographic business has, but if by any chance you have not, do so at once or you won't be able to thoroughly understand the aptness of the new Premo Slogan:

"They do the work the easy way."

Loading, unloading, changing films for each exposure—these are but the work of an instant with a Premo Film Pack camera. And then there's the ease of removing one or more films for development at any time, the light weight and compactness and simplicity of the Premoette Juniors and Seniors, to say nothing of the use of the adapter with plate cameras.

Put yourself in the customer's place. If you went into a photographic establishment and these ad-

vantages were carefully explained to you by a courteous and enthusiastic salesman or saleswoman like yourself, you couldn't fail to be interested—could you? Then boost your own record by backing up our advertising with your best selling efforts, based upon a full knowledge of the merits of the cameras which "do the work the easy way." You know that these goods are good goods. Premos receive the same tests for reliability as all other cameras from the Eastman factories. There are no better lenses and shutters made than those furnished with Premo cameras, and Premo Film Pack Film is from the same stock as N. C. Film. And they operate perfectly. The causes for the troubles that on occasions cropped out in past years have been eliminated. Last year, though we sold more packs than ever before, they ran uniformly fine. They are just as dependable, they may be recommended and used with the same confidence as any other sensitized product.

Among plate cameras, we ask you to especially consider the possibilities of the Premo No. 12. It is so small but has such unusual capabilities that it can be sold not only to new customers, but to many who already have other cameras. Show any one this richly finished camera. Explain that in spite of its really remarkable compactness, it is both a film and a plate camera, that one method may be employed with it as easily as the other, that it has a ground glass for sharp focusing, which may be used at any time, and that with its high speed lens and shutter equipments, it offers the extreme limit of photographic efficiency in a pocket camera. Then show the size of the picture it makes and explain that the quality of the negatives is such that enlargements

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of any desirable size can easily be made from them. Illustrate the simple manner of loading and operating the camera, and you will often find customers where you least expect. The Premo No. 12 with Compound Shutter and Bausch & Lomb Kodak Anastigmat Lens, *f.* 6.3, is a model which you should push at once. Owing to the war, it is impossible to get a further supply of Compound Shutters, and their popularity is such that we look for our stock to be exhausted by mid-summer. Get your firm's share of this business before they are all gone.

To the inexpensive Cartridge Premos, we have added this year the No. 2-C Box and the Nos. 2-C and 3-A Folding styles. These cameras are sure to be very popular, they are simple, well made instruments that will appeal to very many who wish to take up roll film photography at the minimum of expense.

By this time your store will have received the new Premo Catalogue. Familiarize yourself with it thoroughly. Be prepared to explain in detail any goods that your customers inquire about or are likely to be interested in. This is the foundation of real salesmanship. In these stirring times more people are going to make more pictures than ever before. The real salesman has an opportunity to make a record to be proud of. Show your firm what you can do with Premos.

Oh Yes!

*Don't forget to fill out that
Kodakery
Subscription Blank*

"Kodakery" for July

The amateur who reads the July issue of *Kodakery* is going to complain—because there isn't more of it.

Yes, it is of the usual size and contains the same number of pages, but it contains so much of interest that the amateur will cry for more, and then turn around and read the issue all over again.

The initial article proves beyond a doubt that *Kodakery* is the all-year-round hobby; then follows an article on Kodaking the Birds, and tells how to do it, and the illustrations prove conclusively that the author knows what he is talking about.

Next, an article on a safelight for printing; then follows a most amusing little story, "The Kid and the Cop."

Dr. Mees tells how to make a print, and that means how to make a good,—the best one.

Next follows "Using Focusing Cameras As Fixed Focus Cameras" covering the forty-two styles of focusing Kodaks, Premos and Brownie Cameras. Some job to figure out but of great practical value, so it was worth while.

The number concludes with another tip worth while on the right way to picture buildings whose most attractive side faces the north.

Illustrations as usual — That's good enough, yes?

Matter of Ain't

Senator Taylor of Tennessee tells of an old negro whose worthless son was married secretly. The old man heard of it and asked the boy if he was married.

"I ain't sayin' I ain't," the boy replied.

"Now you Rastus," stormed the old man, "I ain't asking you is you ain't; I is askin' you ain't you is."

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The Views of J. Ogden Armour, head of Armour & Co., Chicago, Ill.

Any man who is master of one thing is a success. Given a group of men, each master of one thing, and you have a successful organization. Such organizations are seldom a galaxy of scintillant stars. It is team work that counts. In baseball the star second baseman who fails to cover first when he should, is likely to draw a fine; if he makes that negligence a habit, he probably will be released. Champion ball clubs—those which share in world series purses—are usually made up of fair, reliable strong-hearted players who work together like a machine.

The trouble with many brilliant men is that they "won't stay hitched," as my father used to say. We don't want fellows who have to play a solo. We put a man on his own responsibility as far as his own job is concerned; we encourage him to push on, but he must have organization sense and loyalty, or even brilliancy may be a handicap. A business organization should be as well coördinated as a symphony orchestra.

Successful men show many contrasting characteristics—but the one quality which they never lack is thoroughness. Business is full of men who would be at the top if they had only learned to think their thoughts out to a conclusion. They know that 2 and 2 make 4, but they never stop to think 4 *what*.

Many of these half-way folks *get by*, but they never *get far*. There is always a premium in business on the man who does his work painstakingly, with completeness and finality; he is the man who will be trusted with more and more responsibility, up to the limit of his capac-

ity. The man who informs himself adequately about his firm, its methods, its policies and its products, who does his work so well that no one need follow him up to patch the ragged edges, is on the safest, surest and shortest road to achievement.

Queries

What is the smallest size Film Pack Camera you manufacture?

The No. 1 Premo Junior and the No. 1 Premoette Junior, and No. 1 Premoette Junior Special. These instruments use the $2\frac{1}{4} \times 3\frac{1}{4}$ " Premo Film Pack.

The No. 0 Premo Junior, using the $1\frac{3}{4} \times 2\frac{3}{8}$ Premo Film Packs, has been discontinued, though we still supply the Film Packs in that size.

Can Velox paper be printed by daylight?

Yes, but we recommend the use of artificial light, because daylight fluctuates so in intensity; a passing cloud would alter the printing time.

What is meant by the latitude of films or plates?

Latitude is that quality in a film or plate which allows of variations in exposure without detriment to the quality of the negative. Eastman N. C. Film has this quality in the highest degree.

A Good Seller

The "Week End" Album is most aptly named and is sure to prove a good seller in the vacation season, when the world and his wife are tripping, week-end after week-end. The albums have nothing shoddy about them and will satisfy the most particular customer.

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Stopping Motion with a Graflex

It is not advisable to operate the Graflex Focal Plane Shutter at a higher speed than is necessary to stop the action of the subject in the negative, thereby gaining the advantage of better exposures and the ability to frequently use smaller lens apertures, which will result in increased depth of focus.

There are four factors which have a direct effect upon the shutter speed and which must be included in the computation of the correct exposure for arresting the action of any subject:

1. Focal length of lens used;
2. Distance of object from the camera;
3. Speed of the object per hour;
4. Direction of movement.

The focal length of lens and the distance of the object from the camera, determine the size of the subject image projected upon the plate or film.

With the camera in the same position, the image projected by a lens of $7\frac{1}{2}$ " focal length will be considerably larger than the image projected by a lens of $4\frac{1}{2}$ " focal length. The same holds true with lenses of other focal lengths.

Approaching or receding from the subject, with a lens of any focal length, will result in relative enlargement, or reduction in the size of the image projected upon the focusing screen.

Increase in size of the reflected image, due to increase in the *focal length* of the lens used, or *closer approach* to the subject, requires a *relative increase* in the shutter speed, if the movement of the subject is to be arrested in the negative; inversely, a relatively lower

shutter speed will stop the movement of the smaller image, produced by a lens of shorter focal length, or by receding from the subject.

The action of an object, 50 feet from the camera, moving 30 miles per hour, at right angles to the lens, can be stopped with $1/680$ second exposure, using a $7\frac{1}{2}$ " lens; whereas, $1/350$ second exposure will be sufficiently high with a $4\frac{1}{2}$ " lens. If the distance of the same subject was increased to 100 feet, the relative exposures, for the same lenses, would be $1/350$ and $1/60$ second respectively, affording an opportunity to use smaller lens stops, thereby gaining additional depth of focus.

The speed at which the subject is moving—5, 10, 15, 20, 30, or more miles per hour, must be estimated with reasonable care.

The direction of the movement to the camera is a very important factor. When the subject is moving directly at right angles to the instrument, the shutter is set at the speed determined by the movement of the subject per hour, its distance from the camera and the focal length of lens used—but, if the subject is moving at an angle of 45 degrees to the camera, the shutter speed can be reduced *ONE THIRD*. If the movement is directly toward or away from the camera, the shutter speed can be reduced *TWO-THIRDS*, affording an opportunity to use a smaller lens stop, if desirable.

Example:

Subject.....	Motor Boat
Distance.....	50 feet
Speed.....	30 miles
Focal length of lens.....	$7\frac{1}{2}$ "
Exposure right angles...	$1/680$
45 degrees $1/3$ less.....	$1/440$
Toward camera $2/3$ less.	$1/235$

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If Graflex users were obliged to figure out the exposure to meet the constantly varying conditions, less pleasure would be derived from making interesting pictures with a Graflex. Therefore, all the combinations of these important factors have been reduced to their simplest form in the new Graflex Exposure Tables supplied with Graflex Cameras when they leave the factory. The Graflex operator can determine, at a glance, the approximately correct exposure for a wide variety of subjects, under different conditions of speed, distance, direction of movement and lens used.

The shutter speeds given on the Graflex Tables are based upon the four factors enumerated and are necessary to stop the motion of the subject. The lens stop must be balanced with the shutter speed and lighting conditions. Depth of focus must frequently be sacrificed in speed work. For bright days it is suggested that stop *f*.8 be used with exposure 1/195 to 1/350; *f*. 5.6 with exposures 1/350 to 1/550; *f*. 4.5 for 1/680 to 1/1000. On hazy or dull days, with the same exposure, proportionately larger lens openings should be used.

Advance focusing is an excellent practice when photographing moving objects. Focus the lens upon the point where the object will pass and permit the object to move into the plane of focus, at which instant the exposure is made. For instance, in hurdling it is known that the hurdler must rise over the bar, and if the instrument is focused and held steadily upon that point, the operator's attention will be limited to releasing the shutter at the instant when the hurdler rises into the plane of focus.

Advance focusing can be successfully applied to a large majority of subjects in speed work.

T-o-z-o-l

The stringency in the supply of Elon is not so far relieved that this important developing agent can be restored to the market. As the season of greatest photographic activity is right here, we want to point out that you can satisfy the requirements of the most exacting photographer, amateur or professional, by getting him to use Tozol, than which there's none better for use with Kodak products. The labels on bottles of this developer give accurate formulae for using Tozol on all the Kodak papers.

The use of Tozol does away with a lot of compounding in preparing your developer, and the solution does a great deal of work before it becomes exhausted—further, there's no risk of staining where ordinary care is used.

Tozol is simple, economical and effective—it fits right into your ordinary practice of working.

If, perchance, I was a rock,
A settin' on the hill,
I'd want someone to shove me off,
A rollin' down like Jill.
I'd lose my moss, I'd get a move
I'd hit the creek kersplosh:
For once I'd move along a bit
And blow myself, by gosh!

In Miniature

The Universal Clamp is the best substitute ever where lack of space prohibits carrying a Tripod. So small that it can be carried in the pocket, it is quickly put into use when required. We might also say the Clamp is a miniature Tripod.

**Don't holler about
your luck. Maybe you
have had a heap of
good luck in not being
found out, if you would
only admit it.**





The
KODAK
SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO - - - - - CANADA
JULY - - 1917

DO THE
NEXT THING
NEXT.

Co-operation

The man who took the word "operation" and set "co" in front of it took the common clay of work and breathed soul into it.

Look around with understanding eyes and you will see that Co-operation is but another and a better way of spelling "Life."

Co-operation is at once the name and definition of a power almost as limitless as space, the secret of existence, the secret of success.

Where Co-operation is suspended, Nature is but cold stone. A business without co-operation is soon stone broke.

A modern business is like a complicated piece of machinery—the smallest cog must co-operate or quickly be replaced.

He who compares life to a game of poker makes a bad mistake. No man can play a lone hand and win in the game of life.

Notice! You will find the surest path of progress, the shortest cut to success, is the fullest co-operation with those with whom you work.

Are You Dependable?

ARE you dependable? That is the question big business men are asking their employees. When you are given a task to perform, can you be depended upon to do it as it should be done?

Dependability breeds confidence, and confidence means more and greater responsibilities. The reward of dependability is increased pay.

When the "boss" tells me to do a thing, is it necessary for him to check me up, or can he forget it, having confidence that the task will be performed as he would want me to do it?

The quality of being dependable is what employers are willing to pay large salaries for.

—*N. C. R. News.*

THE KODAK SALESMAN

An aid to the man behind the counter

Vol. 3

JULY, 1917

No. 6

Between Us

Because you have to keep on the hustle to cope with the demand for films and cameras, you should not be so much absorbed in passing out what you are asked for as to forget all about other goods which you can sell to most all of those who come to buy films and cameras.

For instance, the Kodak Amateur Printer needs but a brief demonstration of the great advantages it offers to make an impression on the amateur who does or would like to do his own printing, and such impressions result, sooner or later, in the making of sales.

Understand, of course, that we are far from recommending that you should hold up half a dozen people who are in a rush to buy some films on the way to the train or boat, while you hold forth on the merits of the Printer. But, you know that we all have a tendency to be content with merely filling orders, when business is good, to the prejudice of getting new business.

Granted that you have to hustle to fill immediate orders, you will also grant that, even in the busiest weeks, there are days and hours when you can advantageously make an effort to sell goods as distinguished from filling orders. You know the old saying, that success is attained by keeping everlastingly after business, and this tendency of everyone to relax effort when everything is going along swimmingly, is

a clear-cut manifestation of how *not* to keep everlastingly on the trail of success.

No concern of any description has ever yet been so overwhelmed with business but that it could have done more, had the creation of new business been as pre-eminently in view—it always should be—as the filling of orders.

You are a salesman, one who creates business—you are not an ordertaker or an automatic device for handing out what's required.



Sales Chances

Into the drug store in a small Ontario town there came the local collar smasher and button remover—Charlie Wing. His wants were not great and quite satisfied by the expenditure of twenty-six cents. The inscrutable smile of the Celestial must have tempted the salesman, for he proceeded to take a rise out of Charlie by inviting his attention to the fountain pens arranged on the display case. Charlie was not so slow, for he could write English with a legibility more than reasonable, even if he did violence to the spoken word. A three dollar Waterman changed ownership.

The moral is, that you never can tell for a dead sure thing who is or is not a likely purchaser of the articles you are selling. Tactful questions and suggestions will discover sales chances, and in selling

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goods, as in everything else, it pays to be a good listener as much as a good talker. It is unwise to bounce against prospects, as in Charlie's case, because in the recoil you are almost certain to lose your hold.



An Allied Soldier Speaks

"I have a collection of photographs taken during the Spanish-American war, and they are mighty interesting to look over after the years that have intervened.

"The dates upon which the pictures were taken—just impossible to remember, and for that one reason my pictures lose so very much in value in the recording of history.

"Memory plays other strange tricks; somehow or another I just can't remember whether this one is a picture of Troop C or Troop A, and whether this group on ship-board was made outward bound or on the return from Manila.

"Here are pictures of Aguinaldo and of Funston—easy to remember them of course, but oh, so many of the little photographs fail utterly to locate themselves with only my memory to depend upon.

"Yes the negatives were numbered and a record made in a note book, but the note book has vanished,—goodness knows where,—during my wanderings.

"Events far more important than our little squabble with Spain are now happening, and history is being made every day; history, much of which will be recorded by the camera, and of equal importance will be the 'who, when and where.'

Fortunately I will not now have to depend solely upon my note book, for with my Autographic Kodak I can make the 'who, when and where' a part of every negative, and a rec-

ord just as permanent as the negative itself.

"Every negative I make now may be of importance in the future, and I would just as soon think of going to the front with a muzzle-loading gun as with a camera without the Autographic Feature."



A Matter of Experience

Many a good prospective sale has never been recorded on the Cash Register, because you and I slipped up on some detail on which we should have been posted.

I am sure I had lost a lot of sales in my career because I had a conviction that I couldn't get away from my fate, and I used to condole with myself on the ground that to blunder and err was only human. At last, I lost the sale of a No. 3A Special Kodak because I could not use language plain enough to make clear the advantage of an *f.6.3* Anastigmat Lens over the R. R. lens. I found myself floundering and blundering round about the speed of the Lens, and I just naturally couldn't make the customer grasp the idea I didn't have by repeating "it's faster" and waving my hand.

I lost the sale all right, but I learnt my lesson, for I studied up the Lens dope in "How To Make Good Pictures," and to-day I am posted well enough to convey the idea I have—the real idea—as to the advantages of a fast lens.

Furthermore, I posted myself on the theory of a good many other things from that little book, and worked them out in practice, so that I can give a pretty good account of myself in talking to a customer, though I still wear the same size of hat, and don't know it all.

How to make
Good Pictures

A Book for
the Amateur
Photographer

Published by
Canadian Kodak Co., Limited
TORONTO, CANADA

Read "A Matter of Experience," on page 4.

Confessions of a Salesman



“A WHILE ago I was waiting to see a customer who was inspecting the line carried by another salesman.

“This salesman, as all good salesmen do, was expatiating upon the merits of his goods, their quality and price, and as a clinching argument said that the reason his firm could give so much for the money was because his firm spent no money for advertising, and so could put all that extra money into the goods themselves.

“The man he was trying to sell was, however, no novice in the art of merchandising, and he remarked that that was all very well, but it had been his experience that it took more than twice as long to sell an unadvertised product as an advertised one, because no demand had been created for it, and because his patrons were unfamiliar with it—anyhow he couldn’t see where it was all up to him to do the demand creating, and furthermore that he didn’t believe that advertising added to the cost of the goods.

“The dealer was right; every now and then some manufacturer advances the claim that he can sell his goods cheaper because he does not advertise.

“Everyone who knows the A, B, C of business knows that this claim is impossible on its face; yet it sounds plausible, and such talk has deceived a good many people.

“Now just let us figure it out: in the production and marketing of goods there are two inevitable costs; one is the manufacturing cost; the other is the selling cost,—and no way has ever yet been found by which either of these costs can be eliminated.

“Whatever you buy, wherever you buy, be sure of one thing: the price includes the selling cost,—it must, otherwise the manufacturer, the retailer and the salesman could not live.

“And just as surely as there are always two items of cost, the manufacturing and the selling, just so surely are there only two ways in which the price of goods can ever be reduced. One is by economies in manufacturing cost, the other is by economies in selling cost.

“Now it is not easy to cut *manufacturing cost* without cutting quality,—but a way *has* been found to cut *selling cost*,—and its name is ‘Advertising.’

“Advertising is like a straight line—the shortest distance between two points—the producer and the consumer. It cuts out the grades, curves and angles. It makes a drop of ink do the work of a salesman.

“Bear in mind that goods can never be sold unless there is a demand, and advertising creates this demand in the simplest, most direct and least expensive way.

“No other sales method can equal

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it in magnitude of return for a minimum of cost.

"The big returns from advertising also cut down the manufacturing cost—that's another saving.

"Increased volume of production always means a decrease in the unit cost of production, through better and more efficient manufacturing methods.

"Some remarkable facts and figures have recently been gathered by the Association of National Advertisers on this subject.

"They show how one after another of the big advertisers of the country have been able to reduce the price of their products, or else improve the quality at no increase in price.

"Countless causes are working today to force prices up. Against all these forces one force only is working to keep prices down—and its name is 'Advertising.'

"Now just how does increased production due to advertising cut the cost of production?

"First of all it would appear that the more you manufactured the more it would cost. True enough it costs more for material for one thousand articles than for one hundred, but you must take the following into consideration:

"One salesman can take an order for one hundred items at no increase over his expenses for selling one item. The entering of an order for one hundred of a certain article costs no more than the bookkeeping necessary for one article. In other words, the fixed overhead charges do not increase in proportion as the business increases.

"Increased production permits of many manufacturing and selling economies. The large manufacturer can buy material to better advantage because he can take advantage of the quantity price.

"The small manufacturer can not go to the expense of special machinery because his small output would not allow his production to absorb the cost of such special machinery.

"In proportion it costs the small manufacturer very much more for light, heat, power, manufacturing and selling expense than it does the large manufacturer.

"The idea that advertising adds to the price of the goods is a fallacy through and through, and one that can be controverted from every point.

"He who manufactures at a lower cost can sell at a lower price. Good advertising is the economical method of increasing output, thereby lowering cost through increased production.



A Definition

A priest was showing off his class, and proceeded to ask one little boy, in the presence of the archbishop: "What is matrimony?"

The little boy's eyes bulged out at the suddenness with which the question was put, and then he said, mechanically: "Matrimony is a state of punishment to which some souls are condemned to suffer for a while before they are considered good enough to go to heaven."

"Tut, tut," said the priest. "That is the definition of purgatory."

"Let him alone," said the archbishop. "He may be right; what do you and I know about it, anyway?"



Important Price Changes

You are daily selling Thermometers, both the Eastman (Tank) Thermometer and the Stirring Rod Thermometer. Notice that the prices have been raised to 75 cents and \$1.00, respectively.

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Making the Display Window Sell

Patriotic and military window displays are very much in evidence.

Where such a display is intended solely to arouse patriotism the question of its ability to sell goods need not be considered.

On the other hand the majority of window displays are installed for the purpose of selling goods, and most merchants are keen to take advantage of current events or the popular trend of thought as the idea behind the display.

At the present time with things martial so much in mind a window display embodying this spirit will have much competition, and to be effective, must be out of the ordinary.

The selling power of a window display can not always be judged by the number of people it attracts, as the idle and the curious are always with us.

A dealer in photographic supplies might fill his window with a collection of military helmets from the battlefields of Europe, interspersed with bombs, shells and other things, and a good many people would stop and look, but mighty few of them would associate such a display with the peaceful art of Kodakery, and so be led into the store as possible purchasers.

On the other hand, a dealer in men's hats could hook up a display of military helmets with his line, as he could contrast the lightness and comfort of the latest Spring styles in headgear with the heavy metal affairs in vogue at the front, and so present a genuine selling argument.

Things military can, however, be keyed in most advantageously with photography.

Every man enlisting for service will want a camera to take with him

to record the many stirring and interesting events; he will want pictures and pictures—the scenes in the training and concentration camps, the incidents and places en route to “somewhere”—in no way can he so graphically and completely preserve his impressions as with the camera.

And the folks at home—they will want pictures of him in the new uniform, and pictures of the home and home incidents for him to take with him, and to send to him from time to time.

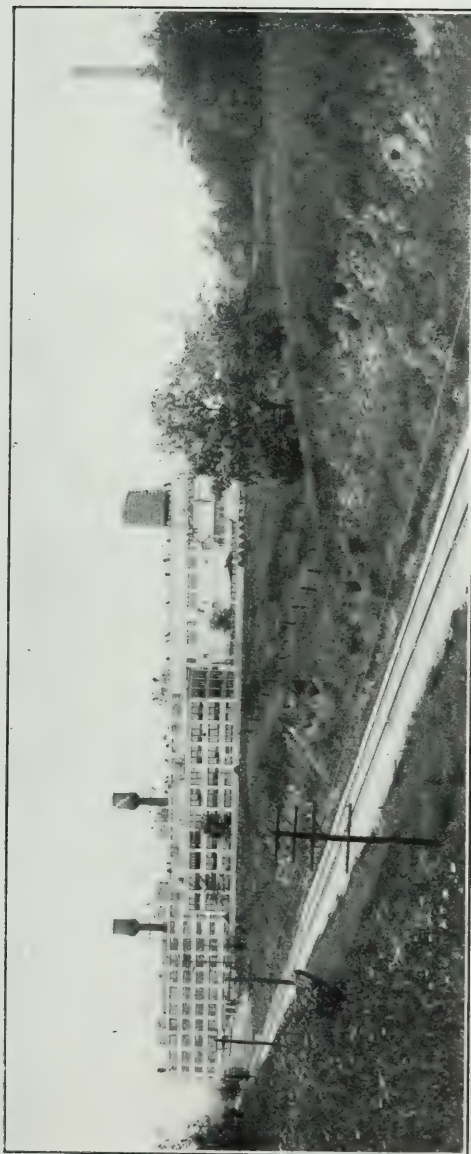
Military regulations will naturally prevent the taking and forwarding of a certain class of pictures, but there will be thousands of pictures the censor will pass with an indulgent smile.

Snap shots of the local boys in groups or on parade; pictures of local patriotic displays, flag raisings and the like will always attract attention in your window, and can be made the basis for a real selling argument for the Vest Pocket Kodak—the soldier's Kodak, and your other styles as well.

You can and should take advantage of the present trend of affairs as regards your window displays, as your goods and selling arguments will most logically fit in.

Important

**Do not forget to
fill out the Kodak-
ery Subscription
Blanks.**



KODAK HEIGHTS FROM A DISTANCE.

The extent of the Works is shown—from the Stock and Shipping Depts. on the left of the picture to the Power Dept. indicated by the smoke stack. The General Offices of the Company are in the three storey building in the front.

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cise of vigilance in the correct and prompt filling and shipping of orders, all play an important part in reducing the cost of doing business.

"If card and other paper stock is carelessly handled and left unprotected on the counters or shelves, or replaced in a slovenly manner, the loss from soil, bent corners and the like will mount up to a tidy sum in a year.

"The other day I carelessly allowed a Portrait Attachment to slip through my fingers, and with the usual perversity of inanimate objects it rolled way under one of the wall fixtures where I couldn't get at it.

Only fifty cents, but there went the profit on the sale of several of the Attachments, and I added to the cost of doing business just that much.

"Of course, I know, Sammy, that accidents will happen; glassware will get broken, and dents and mars will mysteriously appear, and that once in a while we will get an address wrong or fail to include some

item in a shipment or make an error in addition.

"I have done every one of these things myself, Sam, some time or another, and that is perhaps why I am so keen in reducing such occurrences to the minimum to keep down that 'bugaboo,' the cost of doing business."

Not Much to Ask

The landlady bustled up to her new lodger as he came down to breakfast the first morning.

"Good morning, sir," she wheezed.

"Good morning," said the lodger.

"I hope you've had a good night's rest," said the landlady.

"No," said the mild-mannered little man. "Your cat kept me awake."

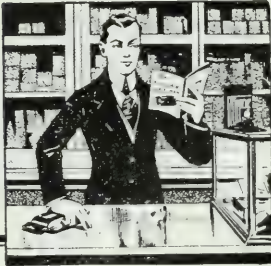
"Oh," said the landlady, tossing her head, "I suppose you're going to ask me to have the poor thing killed."

"No-no, not exactly," said the gentle lodger. "But would you very much mind having it tuned?"



SUMMER AT KODAK HEIGHTS.

The favorable weather is carpeting our lawns nicely, and the grounds are good to see. The picture shows the office on the left and on the right the manufacturing building.



The Primary Page *for the* Beginner Behind the Counter

SUPPOSE some day in comes a customer who tells you that he is expecting soon to take a trip way up into the woods where it will not be convenient for him to send in films for development.

You suggest that he take a Kodak Film Tank with him, and tell him that the process with the tank is practically automatic, and that it does away with the dark-room entirely.

This part you can demonstrate to him in a few moments. But supposing he is sceptical regarding the ability of the tank to take care of varying exposures all on the same roll. You can tell him that you know it will do it because you have seen it done, and you can even develop a roll of widely varying exposures for him, but even then he will not be fully convinced unless you can explain to him the "why" of it.

Now here is the theory: the contrast of the negative is determined largely by the time (duration) of exposure, and no manipulation nor special treatment during development can alter it.

Errors in exposure, within the average range, and a wide average at that, have been provided for by the great latitude of Kodak Film, and of the modern dry plate.

Considerable variation either way from the normal exposure will only result in different degrees of den-

sity, not contrast, and prints from negatives of different density can be made equal in quality by simply varying the printing time.

Here is the foundation of the tank system: development in a solution of known strength, for a given length of time, and at a standard temperature.

There are three general classes of exposures,—normal exposure, under-exposure and over-exposure.

The tank system uses a dilute developer, as compared with developers used for tray development, so that a longer time of development is necessary. This time has been definitely determined by scientific methods, so that the tank developer acts with such uniformity as to build up all there may be in an under-exposed negative, to perfectly develop a normally exposed negative, and to maintain the proper balance between highlights, half-tones and shadows in an over-exposed negative. While the density of negatives of different times of exposure may vary, the contrast which determines the real printing quality will be correct in each case.

You can not produce a good negative by any method from a badly under-exposed film, nor from a hopeless over-exposure, but the tank will produce the highest average of good printing negatives from any and all exposures within the limits of the latitude of the film or plate.

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With the tank the beginner is protected from the accidents of inexperience, such as light fog and scratches, and likewise he does not have to guess as to when his films are sufficiently developed—all he has to do is to follow the few simple instructions.

In our own Finishing Department where we just must have the best possible results, and in a majority of finishing departments throughout the country, the tank system is employed.

In the event of a sale of a tank be sure and impress *strongly* upon the mind of the customer the absolute necessity for following the directions as to time and temperature, and the use of pure chemicals.

Also, impress the importance of using the developing powders prepared expressly for use with the tank, or where the customer prefers to compound his own, of following the formulas given by the manufacturer.

These formulas have been worked out with great exactness, and with countless experiments, to produce the best possible results.

Learn to talk the tank system intelligently, as every tank sold will make a friend for the store because it will deliver the goods.

Focusing the Graflex

When you look into the focusing hood of a Graflex Camera, you see upon the focusing screen a brilliant image of the subject you wish to photograph—an image, right side up, the full size of the finished print.

As the focusing button is turned, moving the lens, backward or forward, it will be seen that the sharpness of objects, situated at varying distances from the camera, will be affected.

When the lens is racked inward, objects at a distance from the camera will become sharp, while nearby objects will lose sharpness. Inversely, when the lens is racked out from the camera, nearby objects will become sharp, and distant objects will lose sharpness. This effect is more pronounced with large lens apertures.

The use of large lens apertures for initial focusing, affords a brilliant illumination of the image upon the Graflex Focusing Screen, and serves as an aid in fixing the focus at a proper point in the composition.

The distance between the nearest and farthest object from the camera, in sharp focus, is known as the Depth of Focus, which is regulated by the three following factors:

1. Focal Length of Lens Used.
2. Lens Stop Used.
3. Point of Focus.

Depth of Focus *increases* as the focal length of lens and diameter of stop *decreases*. If three lenses, having focal lengths of $5\frac{1}{2}$, $6\frac{1}{2}$ and $7\frac{1}{2}$ inches, are stopped down to *f*.8 and focused upon the same object, about 25 feet from the camera, the nearest and farthest points in focus will be about as follows:

$5\frac{1}{2}$ " Lens, 18 ft.—41 ft.

$6\frac{1}{2}$ " Lens, $19\frac{1}{2}$ ft.—35 ft.

$7\frac{1}{2}$ " Lens, $20\frac{1}{2}$ ft.—32 ft.

This example shows that with each additional inch in the focal length of the lens, there is a relative loss in depth of focus. However, the depth of focus for each of the three lenses, focused upon the same object, can be very nearly equalized by stopping down the lenses of greater focal length, one stop for every additional inch increase in the focal length. For example:

$5\frac{1}{2}$ " Lens, *f*. 8, 18 ft.— $41\frac{1}{2}$ ft.

$6\frac{1}{2}$ " Lens, *f*. 11, 18 ft.—41 ft.

$7\frac{1}{2}$ " Lens, *f*. 16, $17\frac{1}{2}$ ft.— $43\frac{1}{2}$ ft.

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When focusing a lens upon a certain point in the composition, the area of sharpness cuts *back* toward the camera about $2/5$ *from the point of focus*, and cuts about $3/5$ *beyond* the point of focus. A lens should, therefore, be focused upon a point located between the nearest and farthest objects which are to be rendered with equal sharpness. With the lens focused upon the proper point in the composition, the diameter of the stop should be gradually decreased until the required depth of focus is obtained.

The visible effect of stop manipulation upon the Graflex Focusing Screen makes it easily possible to accurately control Depth of Focus.

It is easily possible, when desirable, to obtain "fixed focus" results by shifting the point of focus to approximately 35 feet from the camera, and stopping the lens down to an aperture that will render a relative area of sharp definition, with lenses of varying focal length.

$5\frac{1}{2}"$ Lens, *f.* 11, 20 ft.—148 ft.

$6\frac{1}{2}"$ Lens, *f.* 16, $19\frac{1}{2}$ ft.—171 ft.

$7\frac{1}{2}"$ Lens, *f.* 22, 19 ft.—196 ft.

Still further reduction of the lens aperture will result in greater increase in the distance between the nearest and farthest object in focus.

Focusing upon a point very close to the camera results in a great loss in Depth of Focus. A lens of $5\frac{1}{2}"$ focal length, stopped down to *f.* 8, and focused upon an object about 6 feet from the camera, will render very shallow depth of focus—approximately 65 to 79 inches. This area of sharpness can be increased in two ways: by stopping the lens down as previously explained, or by receding from the subject. In such cases a slight reduction in the diameter of the lens stop, and a single backward step, might easily produce

the required result upon the focusing screen.

It is inadvisable, under average conditions, to use a smaller lens stop than necessary to render the required Depth of Focus; thereby gaining the advantage of better illumination of the shaded portions of the composition, and the ability to use normal Focal Plane Shutter speeds.

Now

Once upon a time a tiger was busily engaged in sharpening his claws on the trunk of a tree. A parrot lit on a limb of the tree and inquired just what was the big idea, as there were no hunters in the vicinity and he couldn't see any other danger lurking around.

"That's all right," replied the tiger, "but any moment my life may be in danger and I won't have time for any sharpening then."

After every one of the Kodak Advertising Contests you will find some photographer who had an idea for a picture that surely would have pulled down one of the big awards, but he didn't get to work on it in time.

When you stop and think that last Christmas Day seems only a few weeks back you will realize how time flies, and though the 1917 Kodak Advertising Contest does not close until October twentieth, that date will be here before you know it.

July is an ideal month for picture making. Nature has on her new Spring clothes and the stage settings for prize winners are everywhere to be found.

See that your customers are reminded of the Contest; arouse and sustain their interest in it and see if you can not bring some of the awards to your town.

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Letters That Win

It may or may not be a part of your work to write the letters in reply to inquiries received by your store, but as so many prospective sales are lost through carelessness in replying to such inquiries the subject demands attention.

This is brought to mind by an article in a recent issue of *Salesmanship*, wherein was quoted a letter from a lady to three hotels in New York City, and their replies.

The lady in anticipation of a short visit to New York wrote the letter as follows:

"Will you please quote me your lowest prices by the week, for a single room without bath. I expect to reach New York about the middle of April for a two months' shopping excursion and should like to find suitable quarters both centrally located and moderately priced."

The hotel of the lady's preference sent this reply:

"In response to yours of the 15th inst., I beg to say that our rates run from \$1.50 per day on up."

The second hotel addressed wrote:

"Yours to hand. We shall be very glad indeed to reserve a room for you, and if you will mention the date of your arrival our auto-bus will meet you at the station."

The third hotel man wrote:

"Our lowest price by the week for a room without bath is \$12.00. In consideration of the conveniences we afford guests, this is not exorbitant. We are situated on 29th Street near Madison Avenue, right in the center of the shopping district, and desire to cater especially to ladies. Each room is steam heated, is supplied with hot and cold running water, telephone and electricity. There are ten baths on each floor for the use of guests; millinery, hair-dressing shops, and an

information bureau may be found on our main floor as well as many other conveniences which will be sure to appeal to all women travelers.

"Hoping that we may have the pleasure of enrolling you among our guests, I am."

This was the third choice hotel but the visitor went there and the reason is not far to seek.

In the photographic supply business a good many technical questions are apt to be encountered in the store's correspondence, and such questions should be thoroughly and carefully answered.

Likewise requests for specific information regarding proper equipment and prices should be fully answered.

Supposing a letter was received something like this:

"I desire to purchase a suitable camera for my son, fifteen years of age, the cost to be in the neighborhood of ten dollars."

If you replied thus would you expect to make the sale?

"We are sending you our camera catalog, where you will find priced and described our various cameras, ranging in price from \$1.25 to \$77.00.

"Hoping to be favored with your order, we are,"

Or like this:

"We appreciate your recent inquiry and are sending you a copy of the latest Kodak catalog. On page 31 you will find the description of the No. 2-A Folding Auto-graphic Brownie. This camera will be found well adapted to the wants of a boy of fifteen. It is simple to understand and operate and will withstand hard usage. The price, equipped with Rapid Rectilinear lens, is ten dollars. It may be had

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equipped with a single lens for eight dollars, but we would recommend the ten dollar equipment.

"On page 10 you will find described the No. 1 Autographic Kodak Junior. This camera takes a somewhat smaller picture than the one above mentioned, but it possesses some refinements not found on the Brownie camera. This camera, with Rapid Rectilinear lens, sells for \$10.50.

"We are sure that either of these instruments will prove in every respect satisfactory. If you desire further information just let us know, as we are equally anxious with you in securing the proper selection.

"We wish to particularly call your attention to the fact that both of these cameras have the Autographic feature, which the young man will surely appreciate, as it provides the means for dating all his negatives. This feature is fully described on page 5 of the catalogue."

A letter may be cold, inadequate and indifferent, or it may contain all the information the prospective customer desires, and so worded as to make the recipient feel that you and your store are taking a personal interest in serving customers to the best possible advantage.

Which sort of letter do you prefer, and which one would be most apt to influence you to purchase?—We thought so.

“Kodakery” for August

There is a suspicion that the *Kodakery* staff must be troubled with insomnia, for we don't see how they can get so much good material together month after month within the limits of the ordinary working day.

This particular issue is replete (we don't exactly like that word but can't find a better one) with good, practical stuff and interesting, too, as well.

The initial article, "Climbing with the Kodak," has some remarkably good mountain pictures to illustrate it.

"At the Sea Shore" tells how to take pictures at the shore and on the water, and exactly how to achieve success when working under such unusual conditions.

There are lots of amateurs to whom the fire alarm holds allurements and "Answering the Fire Call" will help them a lot in picturing fires either by day or night.

"The Flashlight in Photography" can be read with profit by every amateur, as it tells just how to avoid the pitfalls and turn failure into success.

"Photographing Panoramas" will boost Panoram sales; read it carefully as it has some "heap good" selling pointers.

Dr. Mees tells how to make Sepia toned prints, and then follows an article on how to make good negatives—both of these articles really tell how and why, so you see that *Kodakery* is well worth while from cover to cover.

Queries

Will a half turn on the tension of the No. 0 Graphic afford a different speed than the speeds marked by the regular tension numbers?

Yes, but it is not worth while figuring out, as the speeds marked are ample for every practical purpose.

Is the Range Finder easy to understand and operate?

Try it, and you will find that you will experience no difficulty.

"Different men
show their enthusiasm
in different ways,
but
every successful one
has it
in goodly measure."

F. A. Farrar.

You Can't Keep Cream on the Bottom

In the lexicon of youth, my boy,
There's no such word as fail;
You may be late in grabbing off
The honors and the kale,
But they can't keep the good men down,
No matter where they sot 'em,
The good stuff gets to the top at last;
You can't keep cream on the bottom.

If you've got the stuff beneath your hat,
And the will to do or die,
They cannot keep you down, my boy,
No matter how they try.
Just buckle to it—hit the grit,
You'll fool 'em all, dodrot 'em!
The good stuff gets to the top, some day,
You can't keep CREAM on the bottom!

—F. P. M'Evoy.

The **KODAK** **SALESMAN**

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED



"When
pay-day takes a man
by surprise,
some day
he'll be surprised
on pay-day."

Business is Business

"Business is Business," the Little Man said,
"A battle where 'everything goes,'
Where the only gospel is 'get ahead'
And never spare friends or foes;
'Slay or be slain' is the slogan cold,
You must struggle and slash and tear,
For Business is Business, a fight for gold,
Where all that you do is fair!

"Business is Business," the Big Man said,
"A battle to make of earth.
A place to yield us more wine and bread,
More pleasure and joy and mirth;
There are still some bandits and buccaneers
Who are jungle-bred beasts of trade,
But their number dwindles with passing years
And dead is the code they made!

"Business is Business," the Big Man said,
"But it's something that's more, far more;
For it makes sweet gardens of deserts dead,
And cities it built now roar
Where once the deer and gray wolf ran
From the pioneers' swift advance;
Business is Magic that toils for man,
Business is True Romance.

"And those who make it a ruthless fight
Have only themselves to blame
If they feel no whit of the keen delight
In playing the Bigger Game,
The game that calls on the heart and head,
The best of man's strength and nerve;
Business is Business," the Big Man said,
"And that Business is to serve!"

—Berton Braley in "The Trade Builder."

Strive for "Repeats"

"The trade that every merchant should *value most*, the trade he should *work hardest for*, IS THE 'REPEAT TRADE'—the trade that comes again and again until his customers' minds *automatically*, unconsciously turn to that particular store when in need of anything that store sells.

"How can you win 'repeats'—that is, CUSTOMER SATISFACTION ? Through *carrying the standard, trade-marked, satisfying, Nationally advertised goods*—through persistent *local advertising* and through real store *Service!*

"There's positively NO OTHER WAY under the shining canopy of heaven."—*Team Work.*

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

AUGUST, 1917

No. 7

Between Us

According to all reports, this fair Dominion is going to have really good crops this year. In Ontario, the cry is not about the state of the crops, but rather, there's a loud and persistent shouting from the farmer for help in gathering what he has produced. The newspaper reports are that crop prospects on the Prairie have been vastly improved by the timely rains. In fact, the stories of crop failures are conspicuous by their absence. And what have crop prospects to do with Kodaks? Well, you know we have been doing a good deal of work to persuade the farmer that he needs and can use a Kodak for pleasure and for profit. For months back we have been hammering home the message of Kodak on the Farm, and while we fully appreciate that Rome was not built in a day, our experience in advertising prompts us to predict that as soon as the harvesting is done you'll be meeting enquiries aplenty from your farmer customers. When threshing is through you'll have still more enquiries, and they'll keep on coming. The role of prophet is not always a pleasant one, but our prophecy in this instance is founded on the expenditure of several thousand dollars, and we are not much apprehensive of any unpleasant surprise on this point, in fact, if you do your part, there'll not be any vestige of apprehension.

You know that you can hardly meet an enquiry from a farmer

more effectually than by presenting him with a copy of "The Kodak on the Farm." It's great at overcoming the farmers' hesitancy. How many can you use to advantage? Let us hear from you at once, so that your requisition will not come in with those that are better late than never.



Sales Chances

He must have been a member of the tribe of Benjamin, for no one knew that he had ever had another name—Bennie was all-sufficient. His week-day occupation seemed to be one continuous thrill of adventure in a maze of street cars, autos and rigs, as he hustled papers at the busy City corner, and the traffic officer had been heard to express the opinion that Bennie's unkempt condition made the street cars sorry for him, otherwise he'd surely have been killed a thousand times a week.

A little above the corner was a big Drug Store, and the Kodak displays always got Bennie's attention, till one day the No. 2 Folding Cart-ridge Premo actually pulled him inside, where he tried to get the salesman to give him preferential treatment, because he did business in the locality. Bennie's tongue never failed him, and the abrupt answer of Salesman No. 1 stirred said tongue into an argument, which was settled by Salesman No. 2—a real human being—who initiated the "hustler" into the working of

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the Premo. At the week-end Bennie got his Premo, and Sunday found him escorting Rosie on the ferry to the Park where he made pictures aplenty of and with her. Salesman No. 1 didn't know anything about Rosie—of course, you never can tell who is, nor yet why he is, a prospective Kodaker.

When?

The family collection of Kodak negatives is a pretty large one and was started a good many years ago.

The other evening I got to pondering over the advantages of the Autographic Feature and wondered as a sales argument which of "when," "where" or "who" would have the call in a majority of cases. So I got out a bunch of the older negatives and called my wife into consultation, without however letting her know my object. In practically all cases we could remember the "where" and the "who" but "when" proved the big sticker. We almost came to blows, figuratively speaking, over when some of our youngsters' pictures were taken and for many of our outing pictures the year could not be definitely settled.

Last Fall one of my friend's automobile had an argument with a street car with a consequent argument with the car company in prospect. The collision happening near my home enabled me to grab my 3A and make a few negatives autographed with the "when" and "where."

The resulting prints were submitted to the car company and a settlement followed and I was given to understand that the "when" and "where" on the margins had considerable to do with it.

In presenting these prints I purposely printed the margin outside of the picture so as to include the

Autographic record which of course I would not do with my regular pictures.

Use the Autographic Feature every time you make an exposure if only to record the "when." The recording takes but an instant and you never can tell when the date of a seemingly unimportant print will prove of considerable moment.

Recent Kodak Advertising

Back of every successful advertising campaign there must be a well-defined and thought out plan.

The featuring of the Vest Pocket Kodak in our advertising is not the result of chance, nor the haphazard selection of an instrument from the Kodak line, but because under present conditions it is the logical camera upon which to lay special stress.

The Vest Pocket Kodak is the ideal camera for the soldier because it is of Kodak quality and efficiency all through, and because it is so small and compact that it can be *worn* like a watch, instead of *carried*, to say nothing of the many advantages,—“when, who, where,” of the Autographic Feature.

It will be always on the job and never in the way.

By the same token this point holds equally good for use by the civilian. No matter how many other cameras the amateur may possess there will always be times when the larger instruments prove burdensome, and here the little Vest Pocket Camera comes into its own.

We have talked, and will continue to talk the Vest Pocket Kodak as the ideal camera for the soldier, but in addition, this month we are featuring it as “your other camera.”

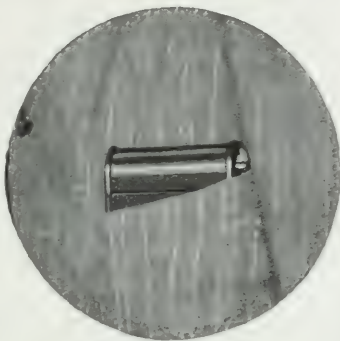
We think our advertisement tells this story particularly well, and on page 5 you may see a reduced copy of it and judge for yourself.

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Your other camera.

A Vest Pocket Kodak

Although you have a grand-father's clock in the hall, a Dresden clock on the drawing-room mantel, an alarm clock in your bed-room, a chronometer in your motor car and an eight day clock on your office desk, you always wear a watch.



Similarly you may have and carry other cameras—you *wear* a Vest Pocket Kodak. It's the accurate, reliable, unobtrusive little Kodak that you can have always with you for the unexpected that is sure to happen.

Contact V. P. K. prints are $1\frac{5}{8} \times 2\frac{1}{2}$ inches; enlarged prints of post card size ($3\frac{1}{4} \times 5\frac{1}{2}$ in.) are but fifteen cents.

The Vest Pocket Kodaks are \$7.00. The V.P.K. *Specials* with Anastigmat lenses are \$11.50, \$20.00 and \$22.50.

At your dealer's.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

A recent Kodak advertisement—reduced (See Page 4)

Confessions of a Salesman



I HAD been the buyer for a store for quite some time, and had sold goods over the counter and felt that I could surely qualify as a salesman.

"An opportunity presented itself whereby I could become a road salesman—a traveling man.

"My experience with traveling men had led me to believe that they were a jolly care-free lot, and had a pretty good time generally, so I went after that road job and got it.

"I was assigned a good territory and started out on my route, and I didn't sell enough goods to pay my expenses.

"My line was well known to the trade and to myself, but somehow or another I just couldn't put the stuff across.

"At the end of my first trip the sales manager and I had a 'conference.' He did ninety-nine per cent. of the talking and when he got through I knew I was in the '000 Minus' class.

"He said that he didn't know just what was wrong with me, but that he was going to find out.

"He took my nice, fat territory and my salary and expense account away from me, gave me a list of smaller towns, told me the firm would advance me fifty dollars and would pay me a commission on my sales.

"The new proposition was some different from the first one, and I had to sell goods to eat regularly.

"It was remarkable how soon I

found my voice and my confidence, and how fast I could travel.

"Sell the goods? You bet I sold 'em. No hotel lobby saw me before 6 p. m., nor after 8 a. m., and when I was through I was too tired to walk around a pool table or sit in a little game.

"I made late trains and early trains, and knew the interurban trolley time tables by heart.

"When I landed in the office of the boss at the end of this trip he didn't tell the force to take the rest of the day off to celebrate my return, or offer to make me a partner in the firm, but he did give me a quick hard grip of his hand and a quizzical smile—and then went on with his work.

"I tell you it is worth a lot to find yourself even if somebody has to give you an almighty jolt to wake you up.

"If the going seems a bit rough, don't get off in a corner and pity yourself.

"In my town there is a man with but two stumps for legs, and he sits on the sidewalk day after day turning the crank of a little organ. It is a good thing for me that I have to pass this man almost every day, because when I see him I haven't a single excuse for a grouch.

"I have a friend who used to be a railroad conductor; an open switch ditched his train one night and he came out of the wreck minus his right hand.

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"That put him out of the railroad business, and that was the only business he knew, but you couldn't discourage Bill.

"He started in to learn to write with his left hand. He can write rapidly and legibly and can lace his shoes or tie a four-in-hand scarf with his one hand as quickly or quicker than the most of us can with our two good hands, and he is to-day a successful business man.

"There is a lot of fun in our business of selling photographic supplies, because there is so much one can learn.

"When I was a school boy I couldn't see any use in studying Latin and Greek—dead languages! When could I ever use 'em? But I am mighty glad that my teachers were able to pound at least a smattering of them into my skull, because I do find use for that knowledge every day.

"Just so in your business. What if a whole lot of your customers only wish to purchase a roll of film or a gross of paper, or a Brownie camera—sales that require no technical knowledge on your part. How do you know but what the very next one may be in search of technical information, or of apparatus that will demand thorough knowledge to sell?

"And when such a customer does come in and you know that you can supply the information or have the knowledge to successfully make the sale, isn't the time you put in studying and posting yourself worth while? You bet it is."



Ever suggest enlargements from a customer's negative?

Try it with the next lot of good negatives you hand out.

Unsuspected Prospects

The enterprising salesman is never content to simply take what may come to him, and is ever seeking new markets and finding new uses for his product.

The specialty salesman, such as the men who sell adding machines, check protectors, lighting systems and the like, would have slim picking indeed if they only solicited orders from the obvious prospects.

The Kodak, primarily an adjunct to recreation, is more and more finding its way to successful practical use in business, and new uses in such fields are being uncovered every day.

We have told you how the Autographic Kodak is being used by the claims agent of one of the large railroad systems, and we have in preparation a story, and a true one, showing the use of the Kodak in still another field.

We have just received a letter from the advertising manager of the World Film Corporation, in which he says: "We have routed a No. 3 Autographic Kodak for a tour of the United States. We will leave it in each of our offices for a week, and forward it at the end of that time to the next office, and believe me we will secure a wonderful collection of pictures. As a means of cementing the sales force together, this would seem to have enormous value."

In their house organ, *World Works*, they introduce the plan in the following manner:

"World Works Representative Will Tour Country"

"Leaving New York on Monday, May 14, a personal representative of "World Works" will start a national tour. It is intended that this representative spend a week in each office—23 offices in 23 weeks. He will forward us, for reproduction in *World Works*, information

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that will be of interest and benefit to every World employee.

"This representative enjoys the editor's fullest confidence, and will come to you open-minded, and without instruction, but capable and anxious to properly present to the readers of World Works the accomplishments and efficiency of your organization. We request that he be welcomed and treated with the utmost courtesy.

"With a national reputation for excellent work and speed in his particular endeavors, likable, easy to get along with, we are sure he will win friends in every office.

"REMEMBER that 22 branches will be the judges as to how you have received him—they will see his report in World Works.

"SO—let every manager start his plans now for his reception and entertainment.

"We are pleased to introduce Mr. A. KODAK, Special Representative of World Works—first stop, Boston.

Now we do not know whether this plan was evolved by the World Film Corporation or whether some enterprising Kodak salesman suggested the idea, but there are similar uses everywhere, and many sales can be made by the man who thinks a bit and then follows up his idea.

There are unsuspected unusual prospects in every town for the use of the Kodak in a business way. Dig them out in your town.

To Sell Goods

(From U. S. Edition.)

The American Flag is very close to the hearts of the people these times, and its use in any commercial way should not be considered.

So we would suggest that in installing window displays the Flag be omitted unless the display is of a purely patriotic nature and not containing articles of merchandise.

Under no circumstances should any article of merchandise be placed upon the Flag, nor should it be used as a floor covering in a window, or in any way to detract from its dignity and what it stands for.

Business has been and is remarkably good. Thousands and thousands of Vest Pocket Kodaks are now in use by the boys at the training camps and other points of military activity.

The folks at home are also much interested in picture making, as the Kodak can so splendidly provide the means for telling the boys at the front what is going on at home.

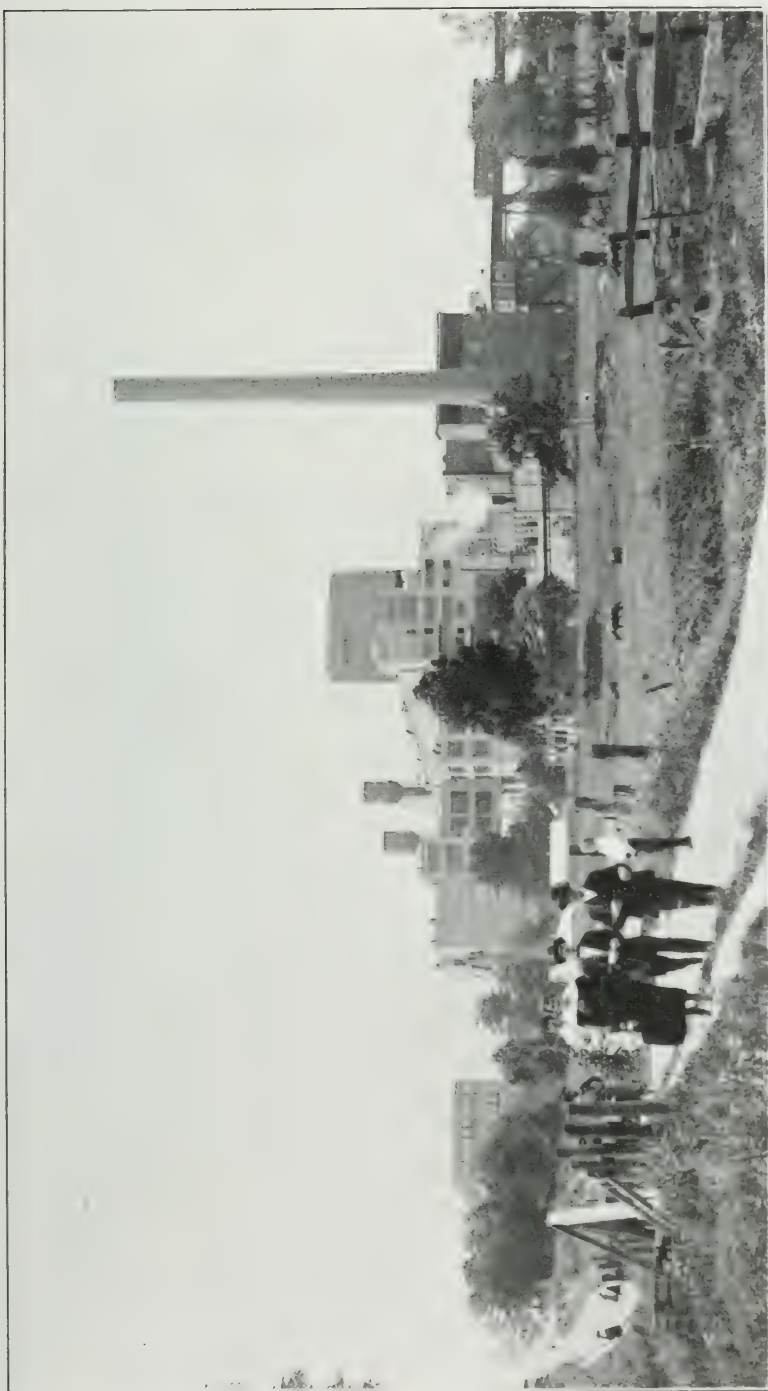
By all means let your display windows tell the happiness the Kodak will afford the soldier, and its value in recording history, but at the same time do not overlook the fact that to many other thousands life is proceeding along regular channels; vacations and other outings are being planned in which the Kodak should have part, and will if you make your windows speak for you.

When an advertising expert starts to plan an advertisement for a magazine or newspaper, the *first* thing he seeks is a selling idea. Having secured this he proceeds to present it in the most attractive way possible; if he uses an illustration it must be compelling enough to attract and hold the attention, and his type message must be harmoniously arranged so that it will be easily read, and the whole advertisement produce a pleasing and convincing impression upon the reader.

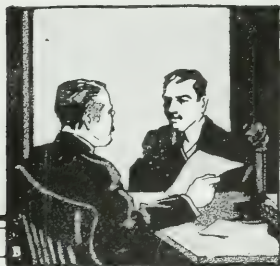
You will never find an advertising expert filling his space with pictures of all the goods he has to sell, and without reference to the benefits or pleasures they will afford.

The display window is one of the most, if not the most, powerful advertising mediums possessed by the merchant, and he should exercise the same care and thought in preparing a window display that he would use in preparing an advertisement for the local papers.

Good advertising will sell goods.



Kodak Heights from the East



Ten Minutes *with the Boss*

SAMMY. I have been selling goods at retail for a good many years, and all that time I have been trying to get a line on how best to handle women customers.

"I have never been able to formulate a definite set of rules for guidance, owing to the mental complexities of the sex, but my observations have taught me that certain methods will work in the majority of cases.

"I have just been watching Frank trying to sell a Kodak to a woman. She was large, over-plump and well dressed. Frank is a good salesman, and noting that she was well groomed, naturally assumed that the best we had would be what she would want, and so placed a No. 3-A Special before her.

"Now I noticed the first thing she did was to 'heft' the Kodak in her hand, and right there lose interest.

"Now here is a thing I have noticed: the large woman likes things small and dainty, so if I had been waiting upon her I would have started with a No. 1-A Special or even a Vest Pocket Special, and noting that she was fleshy and very well dressed, would assume that she was not used to much physical exertion, and would have tried for the sale of one of the smaller instruments, not even showing the No. 3-A, unless she asked if we had larger sizes.

"Next time you are out on the Boulevard, Sammy, just notice the women who are driving cars, and

you will find very few of the large fleshy ones behind the wheel; the majority will be back in the tonneau, where soft cushions and long springs are most effective.

"There goes a big 'road hound' at forty per, with a little slip of a woman at the wheel, and she handles the car to perfection.

"If one of these little women, the kind that is full of 'pep,' came in, Sammy, I wouldn't hesitate to show her a Press Graflex, and I think I would show her first a No. 3-A F. P. K.

"Now, mind you, Sammy, I don't for a moment set what I have just said as an absolute rule, for you would guess wrong a good many times, but it does pay to let these things go through your mind when first attempting the sale to a woman.

"Very often the woman customer will at the start state her preference; she will inquire for a small, light camera, or mention just the sort of work she wishes to do; then of course the task is easier.

"In most cases women are harder to sell to than men, because they have, or think they have, more time to shop than men do. Most women like to shop while the reverse is true of men.

"To quote an authority on economics, Sam, 'Women as a rule rely more on their own senses, and less on brand names than men do in buying, and they also read descriptions and note details with greater care.'

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"Influence and suggestion are more potent than argument with women."

"Elderly ladies are quite apt to be talkative, while old men are often glum and taciturn, so you see, Sammy, the fair sex presents special problems."

"The average man will quickly grasp mechanical and technical details, and you can sell him on shutter and lens construction and the other features of refinement and convenience in a technical way."

"Explain things technically to the average woman and she will smile and exclaim, 'Yes—yes,' and won't comprehend a word you are saying."

"Talk in a general way of ease and simplicity, at the same time casually opening the camera, adjusting the focus and pressing the shutter release and so forth, and she will get your meaning; talk focal length, the 'F' system and Anastigmat versus Rapid Rectilinear, and she will be quite apt to retreat in a panic, and once outside, shuddering at her narrow escape, will never return."

"For this same reason, when you have made the sale of the camera, be a bit cautious in pressing the sale of accessories."

"You can sell accessories to a woman easily enough after she has mastered the fundamentals of picture making. One accessory you can suggest with the initial sale is a carrying case to protect the camera, as the average woman is more particular regarding appearances than the average man."

"A good many men like to figure things out for themselves, Sam, but the woman customer will take most kindly to your offer of future assistance, so always impress upon her mind that you and every one connected with the store will be only too glad to afford suggestions and

advice, and to help her in every way to good results."

"The woman customer, Sammy, is peculiar; she is usually more sensitive and more appreciative than a man—and the very next woman you wait upon may lead you to the conclusion that I am all wrong."

"In any event, Sammy, study each woman carefully, for if you succeed in pleasing her and in securing her confidence you will usually find that you have made a lasting customer."



Seasonable Goods

You can do a good deal with Albums now because vacationists recently returned are in the proper mood to assemble the pictures of special interests and a collection of vacation pictures neatly "albumized" will serve as a compelling example.



Showing is Selling

Hunting for a needle in a haystack is an easier and less distressing task than chasing a negative through all the drawers and odd corners of a house, not to speak of trying to discover the one book of all between whose leaves you put a specially valued negative, for safe keeping.

Eastman Film Negative Albums will keep negatives safe and sound in pockets of transparent paper, which makes it unnecessary to pull the negative out of the pocket for examination. Further, the packets are numbered, and at the front of the Album there's an index form. Thus, you can find any negative when it's wanted. Your customers need Negative Albums, and to show them is to sell them.



The Primary Page *for the* Beginner Behind the Counter

THERE appears to be a great thirst among the men behind the counter for information regarding lenses.

In discussing a topic so exceedingly elastic, it is somewhat difficult to separate the essential from the non-essential, and to avoid confusing the mind with abstruse problems and scientific nomenclature.

In reality the knowledge required is slight compared with the amount of data at hand, and the salesman should be able, with but a small amount of study on his part, to correctly answer questions regarding lenses, and to select the proper type of lens for a given purpose.

In the selling of Brownies, Kodaks and Premo cameras the salesman will be asked what is the difference between the single lenses, the Rapid Rectilinear and Anastigmat Lenses, and the points of difference and superiority.

In selling Graflex cameras, and the larger cameras of the View type, which are to be used for special purposes, he will be requested to select the proper lens equipment and to give clearly the reasons for his choice.

The construction and difference between the single and double lenses is very clearly set forth in "How To Make Good Pictures," which every dealer carries in stock, so we need not devote space to that in this article.

A customer is examining one of the Kodaks, and asks why the one with the Anastigmat lens is priced so much higher.

To tell him that the Anastigmat lens is better will not suffice.

The Anastigmat lens is superior in speed because it is so constructed as to admit a greater amount of light in any given time with good definition.

Let us take two lenses of 6-inch focal length,—one an Anastigmat and the other a Rapid Rectilinear. Focus on an ordinary landscape, with nothing nearer than fifty feet, and make one exposure with the Anastigmat working at its full aperture,—say *f. 6.3*; then make the second exposure using the Rectilinear with stop *f. 22*, giving, of course, the proportionate exposure approximately twelve times as long. On development the negatives will appear the same, the one taken with the Rectilinear being as crisp right up to the edges as the one produced by the Anastigmat; so if we are working on subjects admitting of lengthy exposures, using a tripod, the Rectilinear will serve the purpose, but the Anastigmat will produce the same result in one-twelfth of the time.

For this same reason the Anastigmat will yield passable negatives under light conditions where the Rectilinear could only show hopeless under-exposure.

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Let us make another comparison test: we will make two more exposures on the same landscape, using the two types of lenses at the same aperture, and giving the same exposure.

As the largest stop-opening on the Rectilinear is $f.8$, we will use this aperture on both lenses.

After the exposures and development we make a careful comparison of the definition, and we find that although the center of the negative made with the Rectilinear lens will be very sharp, the margins will be less so, while the negative made with the Anastigmat will be equally sharp all over.

Now let us find out why the Anastigmat negative is sharp all over, and why the Rectilinear fails to produce this result unless a considerably smaller stop is employed.

The Rectilinear lens is not fully corrected for astigmatism and curvature of the field.

Now there you go ringing in scientific terms on us:

All right, wait a moment and we will explain: Astigmatism is an error existing in oblique rays of light, and so affects, to any noticeable extent, the margins only. To find out what this means we fix against the window a large sheet of thin cardboard or strong black paper.

Now make a smooth hole in the cardboard or paper with a good sized pin. Place the camera about three feet from the cardboard, and using the Rectilinear lens, focus the pin-hole sharply on the center of the ground glass. Now move the camera until the image falls on the margin of the ground glass, and racking it backwards and forwards you will find that instead of a sharp image you secure first a long narrow ellipse—almost a line running verti-

cally; next a circular blur and then a long ellipse running horizontally.

Now about curvature of field: the image formed by a Rapid Rectilinear lens is not on a flat plane, but is hollow like a saucer, and the field is said to be curved.

The lens maker can do away with Astigmatism, but as he does so the field becomes more curved. He can flatten the field but to do so increases the astigmatism.

Fortunately, aided by the Jena glasses, such as are used in Anastigmat lenses, he can construct a lens with a flat field and free from astigmatism.

These glasses are much more costly than the ordinary optical glass, and the degree of accuracy in polishing their surface must be much greater to eliminate errors, so that is why the Anastigmat Lens is higher in price than the Rapid Rectilinear.

We will continue the subject in the issue to come.

“Kodake, y” for September

The Kodak in War Time,
illustrated

Photographing Wild Flowers,
illustrated

Tray or Tank?

Outdoor Night Pictures by
Electric Light, illustrated
Intensifying Negatives,
illustrated

Enlarging with a Hand
Camera, illustrated

This is a great Number:
every word of practical value
and of timely interest. Read
it through carefully.

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Be Posted

If you do not know how to correctly and intelligently answer a question regarding some article in stock it will rarely pay you to guess at the answer and expect to get away with it.

Here are a couple of cases that have come recently to hand:

A woman went into a store near one of our larger cities to look at thermometers. The clerk showed her some priced at thirty-five cents. "Haven't you anything better than this?" the lady inquired. The reply was, "Why, madam, those are Fahrenheits; nobody makes a better thermometer than the Fahrenheit people.

It may be that in your store photographic supplies are but one of a dozen or more different lines carried and sold, and so for that reason you find it difficult to concentrate and specialize on any one line.

With photographic supplies this is not, however, a particularly valid excuse, because the information contained in the catalogs and manuals is unusually comprehensive and explicit, and a little thoughtful perusal of them will post you in good shape.

For the great majority of all technical questions asked by the amateur the answer will be found, simply told, in the book "How to Make Good Pictures," to be found wherever Kodak supplies are sold.

We are taking up, as rapidly as possible, in these pages, the various problems that are apt to perplex the man behind the counter, but meanwhile the editor of *The Kodak Salesman* will be more than pleased to answer any individual inquiries to the best of his ability, and with the assistance of our large staff of scientific and technical experts you

can rest assured of authentic information.

The editor will answer all letters promptly, and will welcome all such inquiries, because in many instances they can be made the basis for articles in *THE KODAK SALESMAN*, and so assist the greatest number.

Let us hear from you.



Best

Photographic chemical processes are delicate, and the final result depends to a great extent upon the photographic quality of the chemicals employed.

The ordinary "commercial" grade of chemicals may, and usually does, contain a number of impurities, some active, and some inert, which detract from proper functioning.

The active impurities are bound to work against good results, and the inert impurities also, though in a lesser degree.

A formula calls for so many grains or ounces of a certain chemical, and any inert matter will throw the formula out of balance, because you can not determine the amount of such inert matter.

Explain to your customers these few fundamental reasons for their using chemicals tested by those who must adhere to the highest standard for the protection of all the other products they manufacture, and thereafter they will seek the C. K. Tested Seal of their own volition.

C. K. Tested Chemicals are best for photographic use because they have to be.



"I understand that Mrs. Flubdub entertained some of her neighbors informally yesterday."

"Yes, she and her cook had a quarrel on the front porch."

—*Louisville Courier-Journal*.

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They Want 'Em Larger

Kodakery has become the most popular of all pastimes for the good reason, among many, that you can always take a Kodak with you, and in making Kodaks, bulkiness is a sort of Black Beast always to be shunned.

Your customers are no different from Brown's and Jones' and Smith's and Robinson's customers—they all want large pictures from their good negatives, which necessarily were small because a bulky camera finds favor with but few amateur photographers.

You can help your customers to get the larger pictures they want, by demonstrating the Brownie Enlarging Cameras, which work in simple straightforward fashion. "Bromide Enlarging with a Kodak" will supplement your introductory demonstration, and you can have any reasonable quantity if you merely drop us a line right now.

There are thousands of vacationists returning with negatives that will make good enlargements, and you'll surprise yourself by the extra business you can bring in by pushing enlarging cameras.

An enlarged picture of some well known local subject or scene mounted on the same card as a contact print, from the same negative, is a proven and effectual trade-puller in this line, easily prepared, and will do more good than similar cards bearing pictures that are unfamiliar to the customer and therefore lack the intimate touch of personal knowledge.

Observant Kiddy: "Oh, look at that funny man, mother. He's sitting on the sidewalk talkin' to a banana peel!"—*Judge*.

A Powerful Force

The successful retailer makes every possible point count in his favor; he exerts the utmost leverage from every force that will induce the customer to enter his store and purchase the goods he has for sale.

Two of the most powerful forces he has at his command are newspaper advertising and his display windows, and they are about equal in importance.

Unfortunately many of those retailers who have become experts in the use of their local newspapers have failed to realize the importance of the display window as a selling force.

We have had a good deal to say in previous issues on this subject and you may have become wearied with our personal views, so let us for the once have the opinions and advice of another interested in the same subject.

The N. A. R. D. Journal, devoted to the interests of the retail druggist, writes as follows: "The display window must attract attention; it must create a desire, and it must convince. When one analyzes these three functions very closely he sees very clearly that the window as a salesman, is no different from a good newspaper advertisement, a good follow-up letter system, or a good, live salesman.

"There are six prime requisites that should have attention if a window display is to attract the maximum amount of attention, none of which may be neglected. They are: first, clean windows, including everything in them; second, harmony of colors; third, one article for display only; fourth, proper arrangement; fifth, necessary cards and price tickets; and, sixth, some attracting object in the window.

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"This compares very closely with the printed advertisement in the newspaper in which the illustration replaces the attracting object.

"The most common and most expensive mistake is made when too many things are put in the window at one time.

"The eye can best perceive but one thing at a time; any more immediately causes confusion and acts as a repellant.

"It is a truth that the attractive force of a window increases immensely as one cuts down the number of articles until but a single article is shown; then the attraction is greatest and the impression made the deepest, for then all the power of the eye is focused on the one article."

Right here the question may be raised that if the foregoing be true, why do the highly successful Five and Ten Cent Stores crowd their windows from floor to ceiling with all kinds of goods?

The answer is this: the Five and Ten Cent Store can show almost any collection of merchandise in its window for the simple reason that the whole display is dominated by the single idea that every article in the window can be purchased either for five or ten cents.

No small part of the success of this class of stores is based on the fact that this one central price idea so completely dominates all of the merchandise and all of the displays as to make them extremely effective without so much regard for the details of good display as would be necessary if the articles shown were for sale at different prices.

Getting back to the remarks of the writer in the N. A. R. D. Journal:

"Goods should not be placed too near the glass, for such an arrangement destroys much of the effect of

the display. They should be set back quite a distance so as to provide for a proper perspective.

"If arranged in a concave or semi-circular form the result will be most pleasing to the eye, more so than if the display is angular or full of corners, and the impressions created will be stronger.

"In the matter of show cards and price tickets, many do not realize that their absence is a fatal mistake. In the majority of cases, if everything else is just right so far as attractive power is concerned, the price ticket is the clinching argument, and it need not be a low price either. A fair price, with a legitimate profit, is fast getting the right of way with all quality products, and in every retail establishment.

"The final function of the window display is to produce sales, and if the exhibit has been carefully made, it practically talks to the observer, invites him in, and makes the sale."



Queries

Does the use of the Portrait Attachment increase the duration of the exposure?

No.

Can an amateur successfully prepare his own flash powder?

Possibly, but it would be well for him to make his Will first.

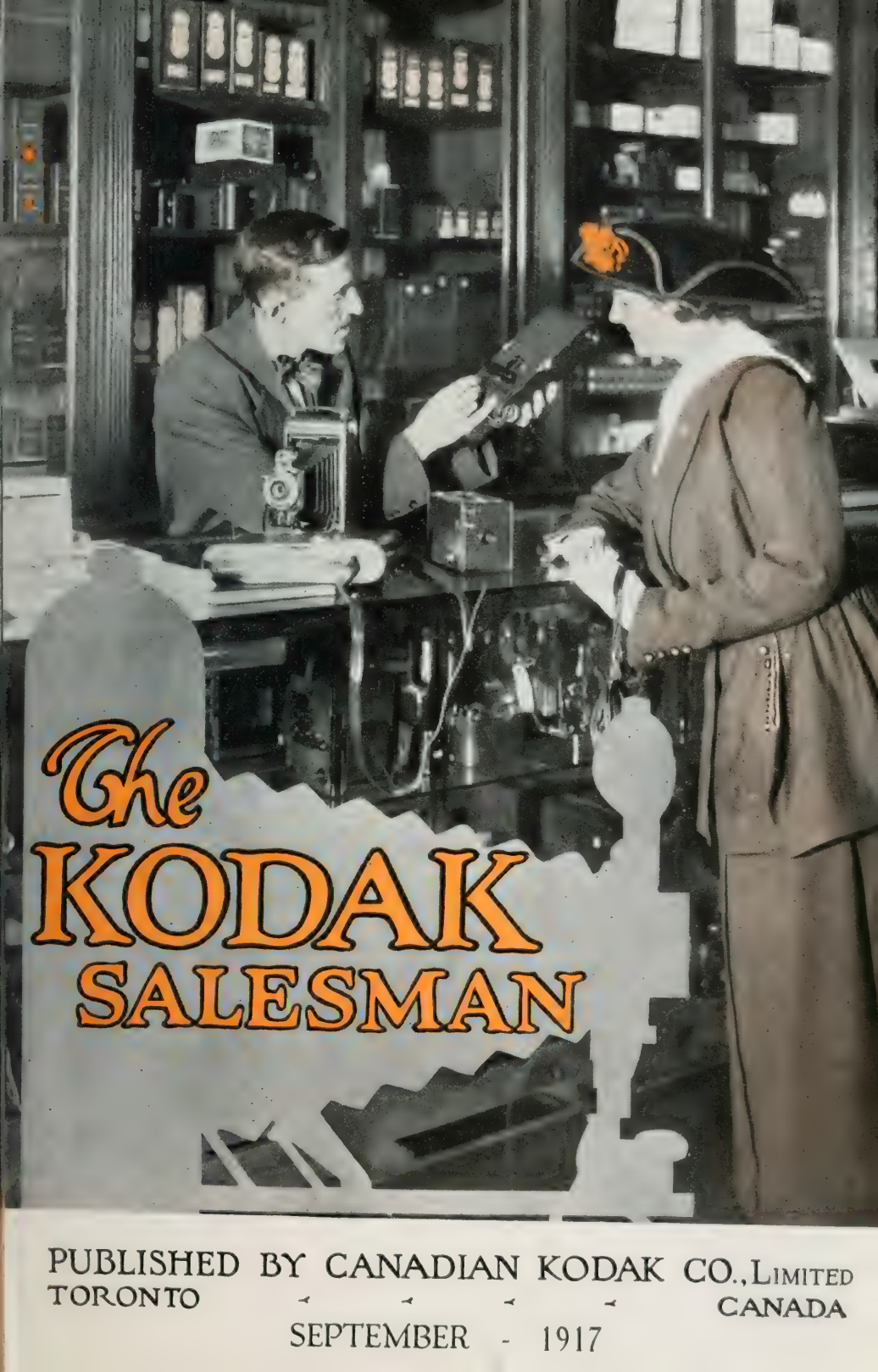
Flashlight compounds are exceedingly dangerous to manufacture, and no one not an expert should ever attempt it.

What is the "U. S." designation for f. 6.3?

Approximately 2.5.

The job ahead does not always go to the man behind, for the man behind the man behind may be so much better qualified that he jumps the job ahead into the job ahead of the job ahead.





The KODAK SALESMAN

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TORONTO

CANADA

SEPTEMBER - 1917

The person who achieves
fame in a day has usually
been preparing for that day
for months and months—
and years.

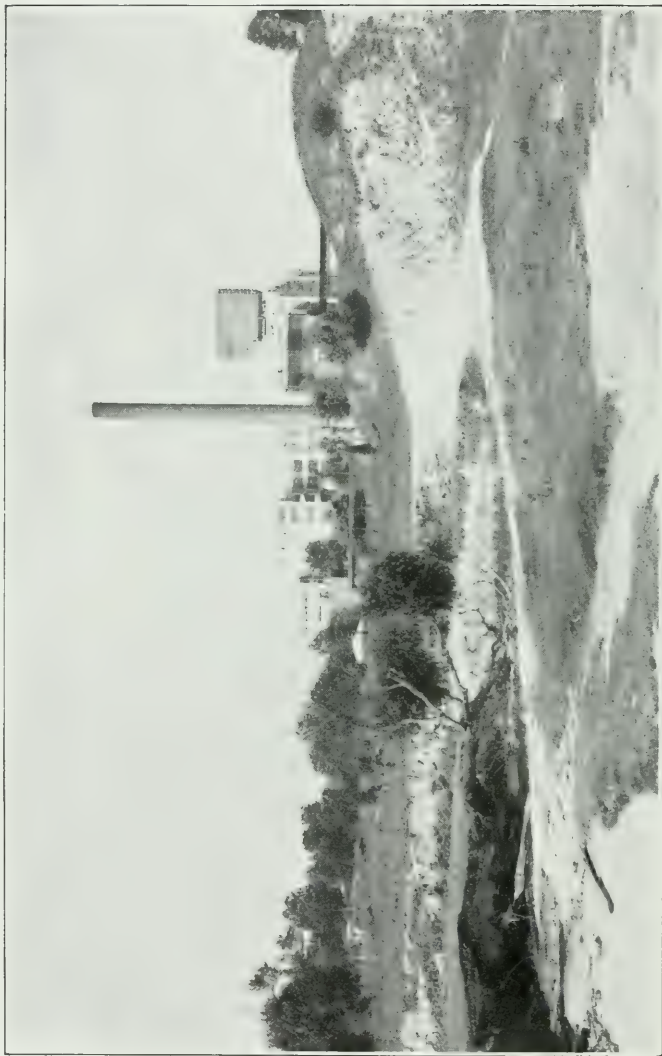
Pithy Pointers

Remember that goods visible to passersby make a sign that will be understood even by folks who cannot read a word.

If you encourage people to "have it charged" when they are prepared to pay cash, you deserve to lose their business.

If you ever take advantage of a customer keep it to yourself. Boast of it and you advertise yourself as a mark for sharp practices.

—*Exchange*.



ANOTHER VIEW OF KODAK HEIGHTS

Pleasant and healthful surroundings make for the rapid production of good goods. Every worker appreciates the abundance of air and light, where light is admitted, and even in the dark-rooms there's lots of pure, fresh air. Kodak Heights comprises 25 acres and the buildings are not jammed up one against the other. The surroundings are not those of the ordinary factory.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

SEPTEMBER, 1917

No. 8

Between Us



It may be that you have not been long engaged in selling photographic supplies; possibly you have stepped in to take the place of someone who has gone to do his bit.

In such case an occasional technical or selling problem may puzzle you a little.

Practically every question pertaining to amateur picture making will be found clearly answered in "How To Make Good Pictures," which you will find in your stock.

In each issue of the KODAK SALESMAN we are taking up the problems confronting the beginner in selling supplies, and we trust eventually to cover the ground thoroughly.

But meanwhile, if a problem presents itself that you are unable to solve, drop the editor a line, and usually you may expect an answer by return mail.

Sometimes, of course, we may need a little more time, if we have to make an experiment or so, but we will get the information to you just as soon as possible.

When you have a few moments, pick up a Manual and study it.

Amateur photography has been so simplified that its problems are easily solved once you have mastered the rudiments; meanwhile we are here to help you out.

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To Get Returns.

Why do you keep on talking to us about window displays—guess we know how to fix up our windows, don't we?

Well, yes, but you do not always make the most of your opportunities.

Well, business is good just the same, isn't it?

Yes, but you could make your business still better if you would put the proper selling punch into your windows.

Every once in a while we receive a photograph of a corking good window display, which we promptly reproduce and pass on for the general good.

We likewise receive photographs of good selling displays that we can not reproduce owing to the difficulty in making a good photograph.

Without doubt there are many excellent selling displays installed that we never see nor hear about but we get around the country quite a bit and so have a good general idea of how the average display window is utilized.

Photographic supply dealers are not alone in the question of inadequate returns from window displays—but—merchants generally are awakening to the selling power of good window displays, and are studying the problem intelligently, and we do not want you to lag behind.

We have so often set forth the fundamentals of successful display that repetition here would seem superfluous.

We will admit that good ideas for selling displays do not grow on every bush—but such bushes are to be found if you look for them long enough, and the fruit is well worth the picking.

A good many times, when some

one of you do not come across with a picture of a good window, we start to plan out a suggestion for one; we squirm around in our chair—we walk the floor—look out the window—sit down again—get up again—go talk with some of the other fellows—look through the magazine advertising sections, and then maybe put on our hat and stroll through the shopping section seeking that which we may devour.

Sometimes we strike an idea that works out well, and a good many of you make use of it; again we do not succeed so well—but the idea gets past the Chief, and we reproduce it hoping that you will find a germ that will make it worth while.

You do not stop to look at every window display, but when you find one that does arrest your attention, and possibly induce you to purchase, study out why it attracted your attention; by so doing you will secure some valuable pointers for use in planning your own displays.

The “Good Morning” Habit.

Let every man or woman behind the counter get the “good morning” habit. Makes no difference who the customer is. All the better if it's a boy or a girl you greet. All the better, too, if you say it, even if you're *not* waiting on the customer thus greeted. *People like to be noticed; there's no getting away from it.* When you go into a store to buy a necktie and two or three of the fellows sing out “Good morning,” or “Good afternoon,” you feel just a little more comfortable—*just a little more at ease* on account of this simple salutation. Yes, and the probability is that *you'd swing in there again* when you want something else. Now, “figure” your customers, Mr. Boss, Mr. Salesman—*just the same way!*

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A DISPLAY SUGGESTION (See Page 4).

Confessions of a Salesman



“IMAGINE that most all of us, some time in our past, have been ‘stung’ good and plenty in a business deal by someone in whom we had a good deal of confidence.

“The smart from such a sting lasts a good long while and affects our relations with everyone with whom we come in contact.

“Some people apparently succeed by dishonest methods, but I very much doubt if such success is ever permanent, and I believe that even ‘fool honesty’ will win out in the long run every time.

“Lorin F. Deland is a very instructive and entertaining writer, and in a recent issue of *Harper's Magazine* he tells the following story of ‘fool honesty.’

“I once complained to a horse dealer that he had lied about a horse he had sold. To make my words doubly offensive I added “You lied *unnecessarily*.” At this he was off in a flash. “Never!” he cried out; “I never lie unnecessarily.”

“We had some words about this and it ended in my wagering that I could sell a horse promptly, at a fair valuation, and without a single lie.

“The horse assigned to me to sell was a tall, raw-boned animal with a Roman nose and a vicious eye. Apparently there was nothing to him but bones and bad temper. I refused to sell him until I knew something about him.

“The dealer agreed that I

couldn't sell him according to my prescribed standard of “fool honesty,” unless I had personal knowledge of him, so I took him away to try him. The first day I had a veterinary look him over; he said he couldn't live more than a month; that his extreme thinness was due to chronic “scouring,” caused by some disease of the stomach.

“I went back to the horse dealer and told him the story; I didn't ask him to give me another horse, but I did demand time in which to discover whether the veterinary was right.

“The dealer confessed that he was a little shy on time; he had none of it to spare in this case; he realized that as the old covenant read, “time is of the essence of this contract;” or in other words, he had suspected the horse couldn't live, and must be sold quickly, so he couldn't grant me any extension of time.

“I told that dealer what I thought of him. I offered to buy the horse and take my chances of selling him if he had the courage to make his bet without a time limit. I even offered to double the stake. I used every argument and every epithet, and at last he accepted this revised bet.

“It was agreed that I was to buy the horse, and have as long a time to study and enjoy (?) him as I wanted.

“Afterward I was to sell him

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from the dealer's stable, in the dealer's presence, to tell only the truth about him, and to sell him at a fair price within one month after offering him.

"I paid for the animal and took him away. He was a marvel of unsoundness. He had spavins on both hind legs, and splints on both front legs. He was affected at so many points that they must have neutralized one another, for strangely enough, he didn't go lame.

"There was only one name possible for him, so I christened him 'Bones.'

"I tried driving him, but there was too much bony structure; he seemed to rattle at every joint; it really needed a shoe horn to slip him into the shafts of a buggy.

"Then I tried riding him, and here I was delightfully disappointed; with his long, springy pasterns he was as easy as a rocking chair, while despite his evil eye and general look of viciousness, he seemed to be gentle.

"But on that eye he could have brought a libel suit against his face and won a verdict from any rider. Standing fully sixteen and a half hands, and looking like the slaughtering war-charger of Attila, it really needed John L. Sullivan on his back to make the ensemble complete.

"He never went exactly as headed. He was always reviewing imaginary troops on his right or left side. With his head turned at an angle of ninety degrees he would gaze at the setting sun and gallop feverishly north or south champing his bit and acting as if the great trouble was scheduled to break out at any moment. But he was a fine humorist; it was his one little joke—the trouble never came.

"At the end of a month he was still alive. In three months he had

grown so fat that I changed his name to 'Jones.'

"Two months more of unadulterated joy in his society, and then I led him to the dealer's stable and placed him on sale.

"I advertised him twice in the daily papers, and at last a buyer appeared in the person of a middle-aged, kindly, trusting gentleman, who looked as if he might be a small manufacturer in a country town.

"The dealer looked on with a leery eye. He wanted to hear me describe that horse without telling a lie. But, instead of saying anything good about him, I began by calling attention to his defects.

"I told the man that first of all I wanted to speak of the various 'outs' about the horse, for fear that he might overlook some of them. Then I pointed out the spavins and the splints, and the vicious eye; I enlarged upon the veterinary's death warning, and the 'scours.'

"But," interrupted the man, "he *didn't* die in a month!"

"No," I said, "he didn't and he hasn't died since, and he doesn't scour any more, and he hasn't stomach disease, and he isn't lame, and he isn't in the slightest degree vicious; he's just about the kindest, safest, most delightful horse I ever rode. But I won't sell the horse to anyone without pointing out every defect that I know about him."

"Then I told him what I thought of the way in which horses were usually sold by lying horse dealers.

"The effect was like magic. The man began by immediately shaking hands with me. Then he said, 'I don't know anything about horses, but that's the horse I want.'

"He bought and paid for him with almost indecent haste.

"It transpired that he was a somewhat timid doctor in a neighboring city, who knew little about

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riding a horse, but had just been appointed on the Governor's staff.

"The dealer looked very chagrined when he saw the money pass. I was getting an advance of thirty per cent. over the price I paid."

"A pretty good little story with a good salesmanship moral back of it, don't you think?"

For Certainty and Speed

You are particularly invited to get hold of and make use of the Schedules we sent the boss recently showing in downright plain style the proper Portrait Attachments, Color Filters and Sky Filters that fit the respective cameras. The Portrait Attachments and Filters are numbered, as you know, and the Schedule is so made up as to show you at a glance what number is required when a customer asks

for a Sky Filter for No. 3A Auto-graphic Kodak or any other Kodak, Brownie or Premo, for which such accessories are available. This Schedule was prepared to save your time by enabling you to meet an enquiry with certainty and quickness.

Another mighty useful Schedule is that showing the number system of roll film. You will do well to fix these in a position that will enable you to consult them readily, for they afford information that is always being sought of you.

One principle in which we believe was expressed by Charles Brangwyn who said: "In general the right work migrates with unerring directness to the man who knows how to do it, and who is willing to give to it the best of which he is capable."

—*Exchange.*



This picture is not exactly of a decorative style but it shows a part of the Works that has attracted attention from every visitor. The cars are brought on the trestle and coal dumped into bunkers above the boilers. Our reserve stock is accumulated below the trestle, from which coal is dumped in carloads.

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A Stimulus for the Fall

The No. 2C Brownie

"Nothing succeeds like success."

The $2\frac{7}{8} \times 4\frac{7}{8}$ picture has been a huge success. It has been added to the Juniors and the Folding Brownies and now fashion decrees that this "come-to-stay" size shall be represented in the Box Brownie line.

It was impossible to include the No. 2C Brownie in the Kodak Catalogue this year. We couldn't get it ready in time, so its initial announcement to the public had to be made in the Kodak Summer Booklet.

In this new Brownie there are combined the same simplicity and reliability and low cost that have characterized the Box Brownies. It loads in daylight with ten, six or two exposure N. C. Film Cartridges, No. 130. The lens is the meniscus achromatic and measures

up to the high Kodak standard; the shutter, Eastman Rotary with three stops permits either snapshots or time exposures. The camera has two finders; two tripod sockets and is covered with fine quality imitation leather.

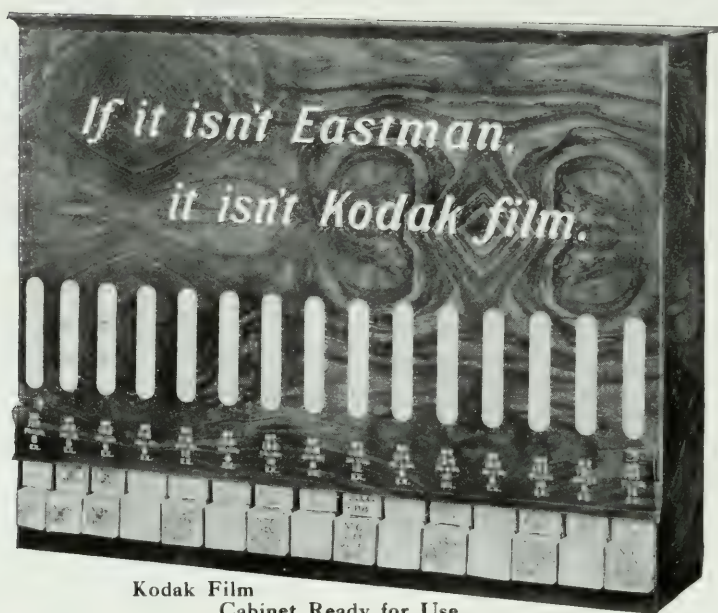
Details

For rectangular pictures, $2\frac{7}{8} \times 4\frac{7}{8}$ inches. Capacity, 10 exposures without reloading. Size of camera, $1\frac{7}{8} \times 6\frac{1}{4} \times 7\frac{1}{4}$ inches. Weight, 27 ounces. Lens, meniscus achromatic. Shutter, Eastman Rotary with 3 stops. Two view finders. Two tripod sockets.

Price

No. 2C Brownie, with meniscus achromatic lens and Eastman Rotary Shutter, - - -	\$4.00
Brownie Carrying Case, - - -	1.15

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Kodak Film
Cabinet Ready for Use.

Ask the Boss

It is poor practice for a manufacturer to do anything that savors of inducing a dealer's employees to bring pressure to bear on the boss, but there are exceptional cases, as is this one.

Has the boss equipped his Kodak Department with a Kodak Film Cabinet, illustrated above? If he hasn't, he has surely overlooked a good thing.

There's no better silent-salesman than the Cabinet, because the varied colors on the ends of the film cartons make an eye-compelling display against the walnut background that will remind casual customers of their film needs and thereby increase the sale of this profitable photographic staple.

The Cabinet is also an automatic stock keeper, one that absolutely prevents the sale of newly-received film before the older stock is sold.

Then there's the feature of certainty and speed in making sales for

the numbers are always and unmistakably visible and there's no chance of a mixed up mass of spools, which has to be culled over to find the one you want.

The Cabinet is 23 $\frac{5}{8}$ inches wide, 17 $\frac{5}{8}$ inches high and 6 inches deep. The interior is divided by metal partitions into 15 different compartments accommodating the following stock of films:

14	cartons	No.127	(Vest pocket)	
26	cartons	No.120	(2 $\frac{1}{4}$ x3 $\frac{3}{4}$)	
12	"	"	116 (2 $\frac{1}{2}$ x4 $\frac{1}{4}$)	6 exposures
12	"	"	116	12 "
12	"	"	130 (2 $\frac{7}{8}$ x4 $\frac{7}{8}$)	6 "
12	"	"	130	10 "
12	"	"	118 (3 $\frac{1}{4}$ x4 $\frac{1}{4}$)	6 "
12	"	"	118	12 "
12	"	"	124 (3 $\frac{1}{4}$ x4 $\frac{1}{4}$)	6 "
12	"	"	124	12 "
12	"	"	122 (3 $\frac{1}{4}$ x5 $\frac{1}{2}$)	6 "
12	"	"	122	10 "
12	"	"	101 (3 $\frac{1}{2}$ x3 $\frac{1}{2}$)	6 "
12	"	"	101	12 "

Fulllest particulars are given in the May issue of the Bosses' Special—*Kodak Trade Circular*.



Ten Minutes *with the Boss*

"SAMMY, I am wondering if any of the boys here in the store ever try to mentally put themselves in my place and try and think out and solve the problems I have to solve.

"I know that when I first started in to work that I gave no thought to anything beyond that which directly concerned me, and I doubt if I even knew that other problems existed.

"So many clerks likewise feel no responsibility towards the store in general, and think that all they have to do is to wait upon such customers as present themselves and let it go at that.

"Possibly in a way they are right, as they were hired primarily to sell goods, but there are so many little things they could do—or not do—that would lighten my burdens materially.

"Now this is not a 'peeve,' Sammy, because I know we have a mighty good store organization, but just the same a little more thought on the part of the boys would help a lot.

"For instance: I have been checking up our sundry sales and I find they have not gone ahead as they should, and then I glance along the counters and see Frank or Jimmy simply hand the customer what he asks for without trying to interest him in anything else.

"I get the monthly bill from the lighting company, and then the next time I go through the stock rooms

I find unnecessary lights left burning.

"Here is a section of shelving with the stock more or less askew, and there is Walter standing right in front of it doing nothing.

"You will recall a while ago, Sam, that we thought we were out of some booklets we needed, and wrote to the factory for a supply, and they wrote us that they had sent us some two weeks previously, and then we found out that they had arrived all right, only Mat forgot to open up the package and it finally got shunted back of a shelf in the stock room.

"At another time when I put in that bid for a big lot of supplies for one of the institutions and the boy carried it in his pocket for three days because he forgot to mail it and we lost the contract.

"Some one of the boys is careless in checking a shipment when unpacking it and an Anastigmat lens goes into the wastebin.

"Someone answers Mrs. Fussy rather abruptly over the 'phone, and she immediately transfers her trade to another store, and hands our store a nice little knock at every opportunity.

"Some of these things have occurred but once, but the others infrequently, thanks be, but they all distract my attention from more important matters and subtract from the profits of the business.

"And when you come down to it, Sammy, it is the business of the boss

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to make the store pay a profit—no profit no business, and no business no jobs for any of us.

"A store organization is interdependent; we all have to depend upon each other and work intelligently for and with each other to attain success.

"A point sometimes overlooked by the employe is this: the boss can usually obtain a new employe easier than the employe can get a new boss.

"The absolutely inefficient or hopelessly careless employe never lasts long, and he has never been much of a fly in my ointment, Sammy, because I am too careful in selecting my employes.

"Most of the errors we have here are made in moments of carelessness by those who really are willing and anxious to do their best, so I forgive them and hope that such errors will help them to stop, look and listen before the next one starts to happen.

"If the boys would only get it firmly fixed in their minds that every individual error affects the whole organization, including themselves, and thus lighten my burdens, it would help us all a whole lot."

Repairs

Every day except Sunday we receive cameras and other articles for repairs.

These are very often accompanied by repair tags made out by the dealer, bearing his serial order number, the customer's name, instructions concerning work to be done, and finally the request that the tag be returned with the article for proper identification.

Very often no other instructions than those contained on these tags come to us, and in such cases it is

necessary for us to retain the tags for our files.

So please bear in mind that if you want your store tag returned with the repaired article, you should forward a letter of instruction when the goods are sent to us.

The best plan is for you to keep a repair book record showing customer's name and address, serial number of camera and style, repairs needed, date received and date sent to us.

Snap Shots from Home

The Kodak, and particularly the chummy little Vest Pocket Kodak, has played, and will continue to play an important part in this world's war, not only in the recording of history, but in the really more important role of affording happiness and contentment to both those in the training camps or at the front, and the folks at home.

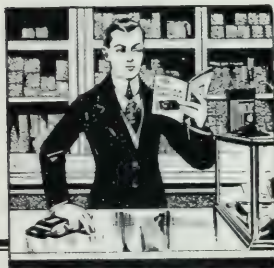
The interchange of pictures: how eagerly each lot will be looked for, and looked at over and over again, and cherished for all time.

We are glad to be in business, and to be successful, and to have that for which there is a large demand, but back of all this we are doubly glad to be the producers of that which brings happiness in these trying times.

"A salesman is known by the customers he keeps."—*S. Roland Hall.*

When a disgruntled customer raises his voice—*lower* yours.

Be willing and *act* willing to show goods.



The Primary Page *for the* Beginner Behind the Counter

IN view of the following communication recently received from a well known photo stock house, it would seem that a short discussion on camera shutters and their functions is advisable before pursuing the subject of lenses further than in our last issue.

The stock house writes as follows:

"A lady left some films at our store to be finished, which, when developed, showed all images much blurred. She was much disappointed and stated that she had set her shutter exactly as directed by the clerk from whom she had purchased her Kodak.

"The pictures were made in bright light, and she had set her shutter at 'B,' as the clerk told her that as 'B' stood for 'bright' she should always set her shutter that way for pictures in bright light."

Such advice was as inexcusable as it was idiotic, because a few moments' consultation of the Manual accompanying the Kodak would have posted the clerk so he could have told his customer *how* to correctly set the shutter for the various light conditions even if he could not have told *why*.

The Cyclopedia of Photography defines a shutter as "a mechanical device for exposing a plate or film." Their use is necessitated by the fact that exposures shorter than one-quarter second can not be given by

hand, nor even that without risk of shaking the camera.

There are many varieties of shutters, a convenient classification being that which groups them into those working before the lens, between the lens combinations and behind the lens, though this division is not rigid, since many of the before-the-lens shutters can be used equally well behind.

The earlier shutters, which need not here concern us, such as the flap, drop, and combined drop and flap shutters belonged to the first class, and are practically obsolete, excepting the first named, which is still found useful in studio work.

The drop shutter has been superseded by the roller-blind shutter, now rarely seen or used in this country.

The focal plane shutter, such as employed in Graflex cameras, is a roller-blind shutter, and takes its name because it is placed immediately in front of the plate, or in the focal plane, instead of being placed close to the lens.

The simplest type of shutter supplied with any of the Eastman cameras is the "Rotary," such as found on the box form Brownie and Premo cameras. This is an "in-front-of-the-lens" shutter, and is automatic in action, in that the pressure of a lever one way or the other will effect an exposure without a special setting after each exposure.

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The shutters on smaller box cameras, such as the No. 0 Brownie, have but one stop-opening for all exposures, as other openings are not necessary with lenses of such short focus.

The shutters on the other box cameras are equipped with three stop-openings whose functions are the same as the diaphragm or stop-openings in any type of shutter and whose use has been previously discussed in this column.

Shutters equipped with the Auto-time Scale practically tell their own story, so we need not go into details here.

The markings "T," "B" and "T" on a shutter indicate "Time," "Bulb" and "Instantaneous" exposures.

On some other makes of shutters you will find the letter "M" substituted for "I," "M" standing for "Minute" or very short exposures, the figures $1/3$, $1/25$, $1/50$, $1/100$ indicating fractional second exposures.

When the shutter is set for "Time," one pressure of the finger release, bulb or cable release will open the shutter, and it will remain open until closed by a second pressure. When set for "Bulb," the shutter will open on pressure of the release, and close instantly upon removal of the pressure; "Bulb" is used mostly for very short "Time" exposures.

When the shutter is set for the other markings the exposure will be for the exposure indicated, the shutter closing automatically at the end of the exposure.

As before stated, the shutters on the box form Brownies and Premo cameras are automatic in action, and require no setting for "Instantaneous" exposures.

The shutter on the Vest Pocket Kodak, the Kodak and Brownie Ball Bearing Shutters, and the Kodak Automatic Shutters require no setting. The Optimo and Compound Shutters must be set by means of a small lever for each exposure.

A number of the older types of the "between-the-lens" shutters also require setting; a moment's examination will demonstrate whether the shutter is of the automatic type or not.

The focal plane shutter is of an entirely different type from the other shutters, as it is placed at the back of the camera directly in front of the plate or film.

The exposures are controlled by means of openings of various widths in the shutter curtain, in conjunction with a tension spring, so that exposures ranging from as brief as $1/1500$ of a second down to "Time" exposures of any duration may be made.

A study of the Manual accompanying any one of the Graflex cameras will post you regarding the use and manipulation of this type of shutter.

There are of necessity some points regarding shutters that can not be covered in this article, but the foregoing will at least put you on the right track so that you can easily solve the other shutter problems by yourself. But above all, you should read carefully the Manual for each type of camera, and make yourself fully conversant with the operation of the shutter.



Velox Water Color Stamps will sell more readily than you think—try it!

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Another New Field

There is a department in *System* magazine headed "What I Would Do" and this department offers suggestions for getting more business in various lines.

Following this thought we would suggest that "If I were a live wire camera salesman I would procure a copy of the July, 1917, *System* and read the article 'How They Did It,' carefully, and then get out and get after the big real estate dealers in my town."

This article tells how a young man has built up a large real estate business on original lines, and where in the selling of real estate the camera plays an important part.

In handling residence property this man has a map system covering the entire city. Various colored tacks show at a glance the property he owns or controls.

A number near each tack refers him to framed pictures hanging on the wall nearby. Each property he has on his list is photographed and framed to be placed in this gallery.

First obtain a list of the progressive realty dealers, and then call on them one by one; introduce yourself and show them the article in *System*. Ten to one they will thank you for calling their attention to it, as they will be sure to find a number of good pointers, and then it is up to you to sell them an outfit with which to make the photographs.

It would seem that the No. 3-A Autographic Kodak would fill the bill admirably.

Here is an opportunity to open up some more new business, and you will find your prospects in a receptive mood because you start by doing them a favor.

After the Sale

To realize more on your investment in yourself you will have to make yourself worth more to your employer. Here are a few good pointers from *Playthings*.

"It is possible during the interval after the sale is made, to establish in the minds of your patrons a strong feeling of good will for the store.

"By the term 'interval after the sale' we mean the time between when the customer has assented to the purchase of the goods and when she received her change or package.

"This is the opportunity for the introduction of new merchandise and it is important that this opportunity be taken advantage of.

"The introduction of new merchandise should be done with the idea that you are taking advantage of a moment or two of a waiting period to show your customer something with which perhaps she is not familiar. Never be insistent about it; use your best manner, your politest and most gracious tones.

"Your customer will listen to you and will look at your goods if you bring them before her in the right way, and it is your duty to study out the right way for you to present the merchandise in your section.

"After completing a sale never go away and leave a customer, unless it is to wait upon another who is there and needing attention, and then excuse yourself politely and tell your customer why you are leaving her."

A pleasant smile has helped to many a sale.

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MY DAD SAYS,

The bosses diary as kept by his son

July 10—My dad said to-night that there were two kinds of people—those who want the earth with a fence around it and those who ain't so blamed particular about the fence. My dad seemed to think that this was a good one and so I showed him my report card because I got to do it some time so that he can sign it and he said Edward when I was your age I used to get 90 in everything except arithmetick and I used to get 100 in arithmetick and here is a son of mine with nothing higher than 70 on his card. I didn't say anything but I am quite a thinker and I got to thinking about it and I don't believe my dad used to get 100 in arithmetick only you can't tell because every time I go to him with an example he says to ask mother because his head aches. And mother don't seem to be no star either but you can't tell about her either because she always says that she could do it by algebra easy enough but that algebra ain't arithmetick and that she can't see why a simple little problem like that ought to bother me anyway. But they don't fool me $\frac{1}{2}$ the time.

July 28—My dad says that he has a fella working for him who has a chronic case of measles with the accent on the me. This fella stays up late nights so he can have more time together. My dad said that self confidence is a good thing but that conceit and self confidence are two entirely different animals. He says for the self confident man

that there ain't no such word as can't in the dictionary but that for the conceited man there ain't no words there at all except the personal pronoun. He said that a conceited man never stops to read the directions and so he's always rubbing people the wrong way. And he says that about the only time you can get team work with a man like that around is when all the rest of the people get together and cuss the conceited fella out.

At such times, he said, the harmonious workings is a beautiful thing to see. He said that a conceited salesman ain't so good as he ought to be because he's too busy thinking about himself and the rest of the salesmen ain't so good as they ought to be because they are taking up so much time reminding each other that one of these days they're going to tell that swell head just what they think of him.

My dad said that conceit is the gift of fooling nobody but yourself.

Your Silent
Helper—

“Kodakery”



Be sure to fill out the
Subscription
Blank
after every camera sale

**If you feel the whole
world is against you,
get in line; the world
might be right about
it.**

*If it isn't an Eastman,
it isn't a Kodak.*

The KODAK SALESMAN

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KODAK CO.
LIMITED



**"Prosperity
has a way of walking
with all men---all
concerns---who
serve well."**

WHERE do you buy your groceries,
your shoes, your coal?

"How does a merchant get
your business?

"By offering you good merchandise?

"This is less than half the reason.

"Besides good merchandise, he must
give good service. The goods alone will
not keep you a customer.

"The service will.

"You will not continue to patronize a
grouch.

"You will not buy from a store which
does not show you that it wants to please
you.

"If one grocer is not prompt, is not
courteous, is not interested in your trade,
you go elsewhere.

"If you do not like the way you're
treated by a grocer, a railroad or a hotel,
you go on to another.

"And you will continue to do business
where you get service.

"Therefore, study graciousness, cheer-
fulness and promptness.

"For these things make good service.

"Do unto our patrons as you want
your grocer, your shoe man, your coal
man to do unto you."

—*Statler Salesmanship.*

Food for Thought

There are two classes of employees: those who keep one eye on the clock and both ears pricked up to hear the first toot of the closing time whistle; those in the other class keep their eyes on the Boss' job, figuring some day to make it their job.

And the Boss has some job—don't you ever forget that. And another thing: the Boss knows just to which of the above two classes each of his employees belongs—and don't you forget that, either. He sometimes feels that he has to put up with some of those in the first class, but it is never permanent, that feeling isn't. And when he notes here and there a chap that is studying for the bigger job—the fellows that are earnestly trying to help him solve his problems, and to help lighten his burdens; and to be ready to step into his shoes, fully prepared, should occasion arise, it gives him renewed strength and courage.

Did you ever stop to think that the Boss has to carry all your business burdens as well as his own, and that he must make good to make your job possible?

Give a thought to the Boss; it will pay dividends.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

OCTOBER, 1917

No. 9

Between Us

K. Salesman! We are counting on your personal assistance in making a new record for the two-month period—November and December.

Each year sees a sizeable increase in the number of amateur photographers, due to the combination of Kodak advertising with your personal effort in the face-to-face meetings across the counter, and we aim to make the two last months of 1917 better in camera sales than any other corresponding period.

Maybe you are located in a small city or in a rural community and figure that your personal efforts will not avail much in the aggregate. Such figuring is altogether off, because we need hardly tell you that the success of the Kodak Company is largely to be attributed to the distribution of its products in stores just like the one in which you work. Big store or little store, each plays a part in the Kodak scheme of things.

What are the possibilities of attaining the mark we wish to reach? Here's the general answer: Unemployment is a thing unknown in the bigger places and the smaller towns and villages have unheard of prospects because of the tremendously valuable crops with which the Dominion has been blessed. The West will get *two hundred million* dollars more for its 1917 grain crop than it did for 1916. In Ontario and Eastern Canada generally, the farmers have less to complain of than

ever before. So much for the possibilities.

The reason why you should use every effort to make November and December next break all records for camera sales in your store is the time-honored but everlastingly true "because." Every camera sale means the creation of a healthily increasing demand for films and papers and general photographic supplies. A camera sold means a decent immediate profit, then profits in series. The Boss, naturally, likes you to sell the goods that will pull the largest train of profits.

It's hardly proper for us to indulge in comparisons, but you just think it over and see if there's any line in the store that's more deserving of pushing on this score.

This is the opportune time to prepare for the grand drive you are going to execute in the seven weeks immediately preceding Christmas. No—it's not a bit too soon for you to be laying the plans you will then be working.

For the Doctors and Dentists

Seed X-Ray Plates afford an opportunity for considerable business. They are unexcelled for speed, gradation and uniformity, while the emulsion remains firm even under most trying conditions of use.

Eastman Dental X-Ray Films are the leaders in this field.

It is well worth your while to find out who are the users of these goods and to get their business.

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A Picture with a Purpose

Back of every picture there's a purpose, but it quite often happens that what appears at first sight to be the main purpose is in reality of subordinate importance.

The purpose of the picture above is at first sight to show you the interior of the Kodak Booth at the recently held Toronto Fair, but in reality we are prompted to show that picture because the display of enlargements confirmed us—if we needed any confirmation—in the belief that the greatest unsatisfied want among amateur photographers is for large pictures from their small negatives.

Had you been able to listen for half an hour to the comments of visitors at the Booth, you'd have gone home fired with the determination to provide for your customers

the large pictures they so much desire from their small films.

And be not unmindful of the highly important fact that your efforts to satisfy your customers' desires in this direction will be amply rewarded by a host of highly profitable sales. In most cases, little effort is needed save a tactful reminder to each customer from time to time. The best of us forget once in a while, but you should cultivate the habit of bringing enlargements to the fore at every possible opportunity in your conversations with customers.

Some of your customers will wish to do their own work, and you can meet their wishes fully by a demonstration of the simplicity and effectiveness of the Brownie Enlarging Cameras. If you are not quite as familiar with these Enlargers as you

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should be, make sure you read the manual and know your subject before you attempt to demonstrate, thereby avoiding any confidence-destroying pauses.

Other customers may like to have the enlargements made for them, and the Finishing Department will take care of such cases to the general advantage. But whether your customers do their own enlarging or have it done for them, do all in your power to encourage and satisfy their longing for large pictures, because it is mighty profitable so to do.

Snapshot Caught "U" Boat

Titled Englishman Located Submarine Accidentally—Rewarded.

You can't catch a submarine by putting salt on its tail—but you can by using a camera. At least, that is the recipe of Lord and Lady Egerton. The story has just reached Rome in a letter from Ireland.

Recently Lord and Lady Egerton were holidaying on the Irish coast. While strolling along the rocky shore his lordship decided to take a dip in the briny.

Lady Egerton was carrying her Kodak at the time and in a spirit of play snapped him, as he cavorted in the water. Thereupon a suspicious officer on patrol pounced upon the couple. Of course, they told who they were, but nevertheless the camera was seized. Their names and address were also recorded for the authorities.

Afterward, the titled pair in fear and trembling waited for something to happen. They weren't sure whether imprisonment or fines or both, for photographing in "forbidden areas" stared them in the face.

Then came the letter from a high British official, enclosing a check for

\$500. It was Lady Egerton's bonus for the capture of a German submarine.

Weak with wonder her ladyship read the glad tidings. Afterward she gave the money to a war charity, it is said.

When developed by the authorities, the film had shown up two conspicuous objects. One was Lord Egerton in his watery garments and the other a hostile submarine's periscope. The British chasers started out for their unconscious prey. According to the story, they rounded it up before it could say "Jack Robinson."

Look Around You

Glancing through a recent issue of the house organ of the Todd Protectograph Company, manufacturers of check-protecting devices, we ran across the following: "An important part of Mr. Bonner's equipment is a Kodak with a special lens with which he photographs all the raised checks he locates in every territory he finds himself in."

Just as we had finished reading this we received a call from the superintendent of one of the largest outdoor display sign companies in the country. In the course of conversation he remarked that the Autographic Kodak is a godsend in his business, as all new signs have to be photographed, sometimes several hundred per month, and the Autographic record giving date and location absolutely prevents confusion or error.

Here are two more unexpected business uses for the Kodak, and others equally important all around. The live salesman studying the other man's business can find many opportunities for the use of his goods. Look around you.

Confessions of a Salesman



ONCE upon a time a fish taught me a good lesson in Salesmanship. You see it was this way: I was working for a man who was a most enthusiastic trout fisherman, and he had been after one particular old "sockdolager" of a trout in a nearby mountain stream for several seasons, with no results other than an occasional scornful flick of the tail from friend trout.

My boss had tenacity, time and money, and he *did* want that trout, so he set about his capture in a thoroughly businesslike manner. He had tried and tried again everything he had in his tackle box; he had tried to sell that trout the best the market afforded, but Mr. Trout was seemingly satiated, though he certainly did eat and must have a preference for some particular provender.

So the boss kept on trying, and one day late in the afternoon he heard a mighty splash, and saw Mr. Trout just miss a peculiar looking insect; he could not capture the bug nor find another one like it, but he had had a fairly good look at it, so he set his wits to work. He pondered over the matter that evening, and the next morning called me into his office and asked me to find and purchase for him a certain type of game cock.

I was used to unusual requests and so set out to find the rooster. I found him after a considerable

search and brought him to the boss. He took the rooster under his arm, pulled out a few feathers from his breast and wings, and then said I could have the bird.

Noticing the peculiar expression on my face he told me of the trout and how he planned to tie a particular fly that would land him—now this is a strictly true and moral tale—he made the fly and he caught that trout.

Now here is where my lesson came in: an exceedingly good customer of the house was building a new home and I was most anxious to land the order for the furnishings. I had had several conferences and had shown the lady and her husband through our stocks several times without arousing much enthusiasm on their part.

I had used everything in *my* tackle box and hadn't landed, but the boss and his trout set me thinking—if the boss had made his catch with something different it seemed logical that I could succeed in the same way. I worded several long and expensive telegrams to friends of mine in decorating shops in New York and Chicago, and shortly received a bundle of sketches, color schemes and samples of new wall and upholstery fabrics—real deluxe stuff.

I promptly got in touch with my prospects and this time got a strong nibble as they were naturally much

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impressed with the unusual interest we displayed, and I finally landed the order.

There was a buyer for a big concern which used a lot of photographic materials, and we wanted that house for a customer badly.

Some way or another we never could make an impression on Mr. Buyer, and another house that could not begin to give the service our house could was getting the business.

I had called on him dozens of times and had always found him chilly and non-committal.

One day while in his office I reached in my pocket for a handkerchief, and upon removing it, out popped a golf ball which rolled clattering over the floor.

At the sound he pricked up his ears like a horse who had heard of oats but had never seen any, and as I recovered the ball he took it out of my hand, and soon we were deeply immersed in golf lore. At last here was a point of contact—by accident—I made an engagement to play over one of the local courses with him and we soon became very good friends.

I made it a point not to talk business with him, but was not surprised some months later to find a good fat order from him in a morning's mail.

There is a great similarity in the catching of trout and customers. There are times when the trout are hungry and when they will rise to almost any lure; again they will be most fastidious and possibly scorn everything you may offer.

It is just so with human beings, and you can learn many a good lesson in the art of selling with a trout rod and tackle.

Every store wants more business, and every store knows of customers

it should have who go elsewhere to purchase.

They can be made to come to your store if you study their individual needs and peculiarities and then go after them scientifically.



Date Them All

A number of years ago, while residing in another city, I made a number of photographs for a railroad company in connection with certain right of way proceedings, received my pay for the work and promptly proceeded to forget about the matter. Not long ago I was back in this same city and ran into the lawyer for the railroad. He said he was mighty glad to see me and asked me if I remembered taking the right of way photographs. I replied that I did. It seems that in subsequent proceedings these photographs would play quite an important part if I could remember the date upon which the negatives were made, and make an affidavit accordingly. Well, I couldn't even recall the year, as it was one of many similar jobs, and so the company was deprived of a valuable point for the want of the exact date.

You never can tell when the date upon which some seemingly unimportant negative was made, will prove of importance. With the Autographic feature the recording of the date is such a simple matter, and aside from the satisfaction of knowing when your negatives were made, it may at any time be of real service. Get the habit of dating every negative you make.

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The Meridian Calendar

The Boss' business takes greater strides forward when you team up with each of his other employees than when you rest content with pushing your special end alone.

Meridian Calendars offer a good opportunity for bringing into play the desirable team-work, inasmuch as good sales over the counter will provide equally as good business for the Finishing Dept., apart from the increased demand that will ensue

for papers and printing supplies generally from those amateurs who do their own work.

Remind the Boss to give you an early start in this Calendar business and push them consistently.

For enlargements there are no better mounts than the *Inslip* and the *Drimount*. Your customers appreciate quality and you have but to show the goods.



Ten Minutes with the Boss

SAMMY, you will recall my having a 'canipation' fit a while ago because I found where someone had carelessly tossed a lighted match out in the shipping room.

"A fire in his store means much more than the loss of merchandise to the proprietor, and it behooves him to not only avoid fires, but also to have his books in such shape that should a fire occur he can have his loss speedily and accurately adjusted by the insurance company.

"We keep a pretty up-to-date set of books here as you know, Sammy, and they are placed in the big fire-proof safe every night.

"Examination of our books at any time will show almost exactly what merchandise we have in stock, its invoice cost, the cost of our store fixtures, and the amount owing to us.

"We also can show our semi-annual inventories for the past ten years.

"In planning our accounting system I took the advice of a good insurance adjuster, and you will find systematically kept accounts under the following heads, to facilitate adjustment in case of fire loss:

"*Merchandise:* To this account is charged all goods received into the store at invoice price; and all goods leaving the store credited at the selling price.

"*Merchandise Purchase Accounts:* Kept with each concern from whom

goods are purchased, to which is credited the amount of each invoice of goods received, and to which all payments on accounts of such merchandise, discounts and goods returned are debited.

"*Customer Credit Sales Accounts:* Comprising accounts opened with each customer, to which are debited all goods sold on credit, and to which all payments on account of goods and returned goods are credited.

"*Cash Sales:* The amount of each day's cash sales is kept in the cash book.

"*Freight and Drayage:* A separate account of these items is kept in the ledger.

"*Consigned Merchandise Account:* You know, Sam, that the ordinary insurance policy does not cover goods on consignment, unless such insurance is specifically mentioned, so I carry this as a special ledger account.

"If we carried any considerable amount of goods on consignment I would keep separate accounts, extending to cash and credit sales, commissions, and all transactions relative to the handling of such consigned goods.

"Almost every insurance adjuster will tell you, Sam, that the greatest hindrance to prompt and effective settling of claims is due to improper or inadequate bookkeeping on the part of the insured.

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"Here are a few more things to remember, Sam: Property insured in our store is not insured if it is moved to another. If it is insured as located on the ground floor, and it is in a loft, or upper story of a building, it is not insured. You can not even move it next door without voiding the insurance, unless you get the consent of the issuing insurance companies.

"The usual fire insurance policy is written for a term beginning on a certain day at noon, and expiring at noon of the day at the end of the period.

"Now, Sammy, if I have a fire starting five minutes after noon of the day when my policy expires, I am not protected no matter how good my intentions were to renew my insurance, or if I had left it up to the agent and he had neglected it.

"While most insurance agencies are very particular in keeping track of the expiration of policies and in seeing to it that they are renewed, I take no chances. I keep a record of all my policies, and place a card in the daily tickler on my desk, which comes to the front one week before the expiration of each policy.

"Many insurance policies, Sam, have a number of clauses printed in very small type, and these are the clauses you want to read with extra care.

"I do not mean to infer, Sam, that any reputable insuring company will take unfair advantage, but they all will protect themselves to the limit.

"If you do not read your policy carefully, and have fully explained to you any clauses you do not understand, you have no one to blame but yourself if you suffer loss and find your insurance does not protect you.

"A friend of mine took out some insurance on his automobile a while

ago, covering fire, theft and accidents. He backed into a tree rather violently, and when he put in a damage claim with his insurance company, he was much surprised to find that his policy did not cover such damage.

"Insurance is naturally a somewhat complex proposition, as it covers such a wide field, and many policies covering a number of different features are written.

"I have always found it advisable when contemplating new insurance or the renewal of expirations, to talk the matter over most thoroughly with my agent, so as to be sure of securing the greatest protection at the minimum cost, and I have always found the agents most willing to render me such service."



Kodakery for November

The first article, "The Wonder Year," deals with the wonderful photographic possibilities of the present time, and is splendidly illustrated.

The amateur is ever fascinated by reflection pictures, and "Reflections in Water" inform him concisely how best to secure results.

"A Flashlight Story" tells how and why; the illustrations and diagrams show clearly the way.

"Water Marks on Negatives" tells how to avoid and remove these detriments to good negatives.

Dr. Mees has a splendidly written and illustrated article on "Halation," an entirely new presentation of this important subject.

"Drying Negatives" informs us the easiest and best methods.

The illustrations in general: up to "Kodakery" standards—an unusually good number all through.



The Primary Page *for the* Beginner Behind the Counter

REMOVING the back from a Kodak equipped with an R. R. Lens and placing a sheet of ground glass across the film opening, you will observe upon focusing the camera that the image or view covers the full size of the film.

Let us suppose that the camera is one using a $3\frac{1}{4} \times 4\frac{1}{4}$ film. Now if you should take this same lens and fit it to a larger camera, say an 11×14 , you will find upon focusing sharply that you would have a circular image about seven or eight inches in diameter; beyond this circle the image would not extend and there would be no light outside its limits.

This circular image indicates the *covering power* of the lens. It will cover fully the $3\frac{1}{4} \times 4\frac{1}{4}$ plate but not an 11×14 .

If you examine this image on the focusing screen you note that the definition is much better in the center than at the edges; also, that the image is brighter in the center than at the edges. The definition falls off towards the edges of the image, because the lens is not corrected for astigmatism and curvature of field.

If you stop the lens down to *f. 16* or *f. 22*, a reasonable amount of sharpness will be produced up to the edges of the image; but no matter how much you may stop down you can not increase the size of the disc, or in other words, the circle of illumination.

You will also find that when stopped down the brightness of the image is more greatly equalized between the center and the edges. Now to find out why this is so, open the lens to its full aperture, and removing the ground glass, place your eye (one eye only, closing the other) opposite the lens. You will note that from this position the full aperture appears as a circle. Now move the eye slowly towards one corner of the camera back and you will see the circular shape gradually turn to an ellipse, which soon, owing to the ends of the lens barrel interfering, become narrower and more elongated, until before the eye reaches the corner of the camera back no direct light can be seen.

The quantity of light received by any portion of the film is of course proportional to the size of aperture as seen from that position.

When the eye can see no direct light you have reached that part of the film onto which the lens projects no image.

Now repeat the operation with the lens stopped down to *f. 22*, and it will be found that the eye can be moved a considerable distance from the centre towards the corner before any part of the small circle of light seen through the *f. 22* aperture is obstructed by the lens mount.

Right here is afforded the opportunity to give a little explanation as to wide angle lenses.

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From the foregoing experiment it is quite clear that if a lens is to have great covering power its barrel or mounting must be short. In other words, the two glasses, the front and back combinations, must be mounted close together.

If you will compare an ordinary R. R. Lens with a wide angle R. R. Lens you will see that this is what the maker does.

The close mount, however, tends to increase curvature of the field, so in order to prevent the photographer from using the lens at too large an aperture and then blaming it for poor marginal definition, Stop *f*. 16 is usually the largest one provided.

Practically all of the modern anastigmats have their combinations mounted close together in a short barrel, and consequently have great covering power; but as with them both astigmatism and curvature of field are practically eliminated, the larger apertures are available even to *f*. 6.

A question so often asked: what size plate will the lens cover? Let us go back to the lens from the $3\frac{1}{4} \times 4\frac{1}{4}$ camera, and again measure its circle of illumination on the 11×14 ground glass. We find this circle to be about eight inches in diameter, so we draw a circle of this size on a sheet of paper.

The lens will then cover any plate which can be laid inside this circle.

A 5×7 plate will extend beyond it at each corner, so the lens will not cover a plate of that size.

A 4×5 plate will go inside the circle so you see the lens will cover any size plate up to and including 4×5 .

Now to make another point clear, raise the front of the 11×14 camera and you will note that the circle of illumination is raised at the same time.

So you see that there must be an *excess* of covering power in order to adjust the image on the plate when necessary to cut out foreground or an excess of sky line.

Without this reserve of covering power when using the rising front dark corners would appear in the sky of the picture.

With the older types of lenses the focal length had much to do with relation to covering power, and it is with this type of lens that the focal length must not be less than the diagonal of the plate.



Error in Kodakery for August

On page 31 of the number named, the prices for the Brownie Enlarging Cameras were incorrectly stated. Please note and advise your customers that the following, as given on page 47 of the Kodak Catalogue, are the right prices:

V.P.K. Enlarging Camera.....	\$2.00
No. 2 Brownie P. C. Enlarging Camera	2.00
No. 2 Brownie Enlarging Camera.	2.50
No. 3 Brownie Enlarging Camera.	3.50
No. 4 Brownie Enlarging Camera.	4.00



Query

You advise against oiling a shutter if it sticks—why?

Photographic shutters are so constructed as to require no oil.

If oiled, a gum will form in a short while and make the shutter stick worse than ever. Shutters stick usually from being jarred out of true or else from corrosion, and should be entrusted to experts only for repair.

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The Ten Commandments of Salesmanship

By Dr. Frank Crane

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Some time ago I wrote an article on "Salesmanship from a Consumer's Standpoint." I have received so many requests from business houses to republish this that I have decided to rewrite it, make it more concise, and cast it in the form of Ten Commandments.

It is to be kept in mind that these commandments are supposed to come from the consumer, and not from the sales expert. If you want to sell me or any other buyer goods, therefore, we pray you to keep these commandments.

1. *Be Agreeable.* Other things being equal, I go to the store where the clerks try to please me. I buy clothing, typewriters, and automobiles of the man who acts as though he likes me. Exert yourself to make a pleasing impression on me, please. I appreciate it. Hence, dress well. Untidy clothes mean you don't care what I think of your appearance. But don't dress too well. That gives you an air of showing off. Dress just right. If you don't know how, find out. Cultivate a pleasing voice. Learn to converse entertainingly. Cut out all mannerisms. Give me the impression of a gentleman, honest, square, anxious to please, and good natured.

2. *Know Your Goods.* Don't let there be any question I can ask you relative to the manufacture, history, distribution, or uses of what you have to sell that you cannot answer. If you're selling typewriters, know all about all the kinds. If you're selling coffee, find out all about where all sorts of coffee come from, and all the points about them. Put

in your spare time making of yourself an encyclopedia of information about your goods.

3. *Don't Argue.* Go with me in your talk, not against me. Lean, don't oppose. Don't show me where I am wrong. Dodge a square issue, and show me wherein you are right. Suggest. Don't antagonize. Argument as a rule results in irritation, not conviction.

4. *Make Things Plain.* Don't use any words I don't understand. You can explain the most complicated matter to a washwoman if you know your subject perfectly and practise using simple language. Don't air your technical knowledge and try to impress me. I want to be flattered, not awed.

5. *Tell the Truth.* Don't lie, or exaggerate, or mislead, or conceal. Let me feel that you are sincere, and mean every word you say, and that every statement you make is of par value. If you represent goods that need lying about, directly or indirectly, quit. There are plenty of articles that are straight and all right. Sell them.

6. *Be Dependable.* Even in small things create the impression that whatever you promise is as much to be depended upon as your signed note. If you make an appointment at 3 p.m. Tuesday, be there at 2.45, or telegraph. If I order goods of a certain grade, let them be found to be exactly of that grade when I receive them.

7. *Remember Names and Faces.* If you haven't a natural gift for this, acquire it or get a little book and set down every day the names of those you have met, with their characteristics. Practise this until you become expert. No man likes to be forgotten or to have you ask his name.

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8. *Don't Be Egotistic.* Eliminate the pronoun I as much as possible from your vocabulary. Talk about me, not yourself. Don't tickle yourself, tickle me, I'm the one you want to win.

9. *Think Success.* Success begins in the mind. Why think fifty cents, when it is just as easy to think fifty dollars? Tell success stories, not incidents of failure and hard luck. Radiate prosperity. Feel prosperous. It's catching. Keep your chin up.

10. *Be Human.* The reason you are hired to sell goods is that you are a human being. Otherwise your employer would have sent a catalogue. So be a human being, likeable, engaging, full of human electricity. For I patronize as a rule the salesman I like.

Selling goods is the greatest business in the world. It takes all there is in a man. You need to know psychology, you need tact, intelligence, self-control, courage, persistence and inexhaustible good humor. It is not a job for a second rater. You simply have to make good or go under.

I admire a good salesman because I never was able to sell anything in my life. But I'm a good buyer.—*New York Globe.* (Reprinted by permission.)

Not His Job

"I'm not supposed to do that," said he,
When an extra task he chanced to see,—

"That's not my job, and it's not my care,

So I'll pass it by and leave it there."
And the boss who gave him his weekly pay

Lost more than his wages on him that day.

"I'm not supposed to do that," he said,
"That duty belongs to Jim or Fred."
So a little task that was in his way,
That he could have handled without delay,

Was left unfinished,—the way was paved

For a heavy loss that he could have saved.

And time went on and he kept his place

But he never altered his easy pace,
And folks remarked on how well he knew

The line of tasks he was hired to do,—
For never once was he known to turn
His hand to things not of his concern.

But there in his foolish rut he stayed
And for all he did he was fairly paid,
But he never was worth a dollar more
Than he got for his toil when the week was o'er,

For he knew too well when his work was through

And he'd done all he was hired to do.

If you want to grow in this world,
young man,

You must do every day all the work you can,

If you find a task, though it's not your bit,

And it should be done, take care of it,
And you'll never conquer or rise if you
Do only the things you're supposed to do.

—By Edgar A. Guest in *Detroit Free Press.*

No!

we didn't forget it--

Fill out the

"Kodakery"
Subscription Blank

The KODAK SALESMAN

Window Pointers

How in the world is a chap who is not an expert window dresser going to put in good window displays? Well, the chances are somewhat against him, but he can *become* an expert by study and practice.

To establish a working basis, let us set down a few fundamentals. The purpose of a window display is to attract the *favorable* attention of the passers-by and to induce them to enter your store and to purchase what you have for sale. From this we deduce that the primary thing to do is to attract attention. Now, what attracts attention? Sound, motion, color, form and odor. We can eliminate sound and odor, leaving us motion, color and form.

By means of small motors, electric fans and other devices, we can, in a good many instances, produce motion, but unless such motion has something directly to do with the goods on display, it has little value in selling effect. Slowly revolving stands containing an assortment of merchandise will perhaps arrest attention quicker than a miscellaneous display without movement, but as the revolving stand possesses no element of novelty, the interest will be but momentary, and only in rare instances will it be worth its cost to install and operate.

We can, however, in many ways, produce the *sensation* of motion, particularly in displays where wax figures are used to carry out the selling idea. This is accomplished by posing the figures in attitudes suggesting motion.

Just a word of warning in cases where wax figures are employed and where it is intended to key Kodakery in with some other recreation. The warning is, be sure that you are familiar with the other rec-

reation so as to avoid incongruous equipment or attire. For instance, if you are suggesting the association of the Kodak with golf, make sure the assortment of clubs is the proper one; if your display is to suggest big game hunting, do not equip your sportsman with a shot gun instead of a rifle, and do not have your tennis girl with French heeled shoes. Any departure from the correct will cause a smile of derision from those who know, and will absolutely kill the selling idea insofar as they are concerned.

In the majority of cases, however, we must content ourselves with color and form. All colors and shades of color are agreeable to the human eye provided they harmonize, so it will be well to note a few acceptable color combinations, so here are some good two-color combinations: Black and yellow; black and red; black and light blue; black and green; black and orange; red and dark blue; red and green; red and yellow; light yellow and dark blue; blue and orange. The following three-color effects are also acceptable: Black, red and blue; black, red and yellow; black, yellow and blue; black, red and green; black, green and orange; black, orange and blue.

For the display of photographic goods and equipment, we advise against complicated displays, either in color or form, and lean strongly towards simplicity. For special occasions or displays, it is well, however, to know the acceptable color combinations, and it is for that reason we have given you those noted above. Some strong contrasts will agreeably attract the eye, such as a Kodak placed on a small pedestal or other elevation which has been draped with white or ivory colored velvet or other rich fabric. Too

The KODAK SALESMAN



A Timely Display Suggestion


much color or too many colors, particularly in the background, will weaken your display, because it distracts the eye from the main object of the display. This is particularly true in Kodak window displays, because most of the goods you display are subdued in color and small in

size, and we would suggest the use of but one color as a background. Velvet lends itself particularly well to Kodak window displays, not only because it gives the touch of quality, but also because it is to be had in many appropriate colors and can be used repeatedly.

Getting
a man's friendship
and good-will
is a lot easier than
getting it back.

—Statler Salesmanship





The KODAK SALESMAN

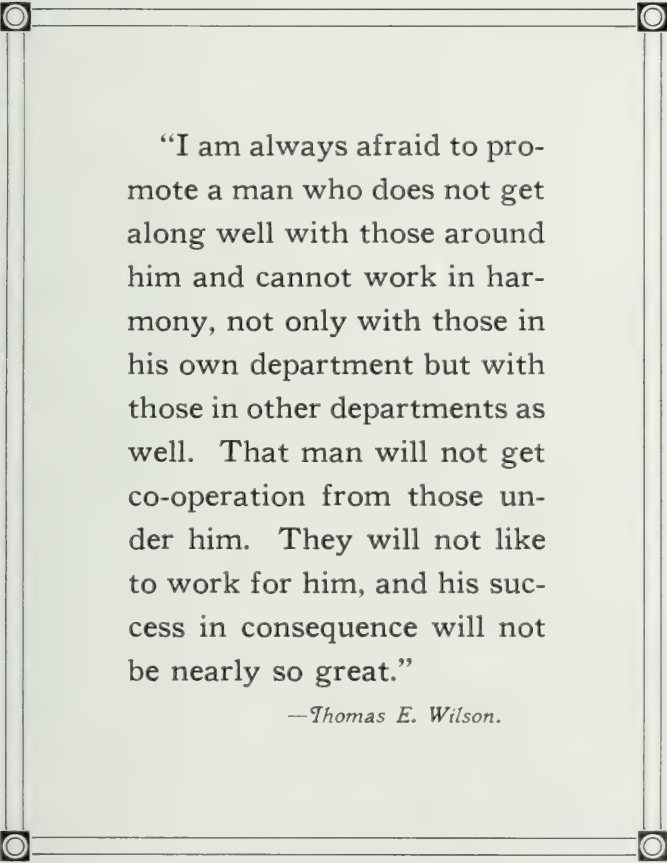
PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO

CANADA

NOVEMBER - 1917

There is always some one
in every organization to
whom the Boss instinctively
turns when he wants some-
thing out of the ordinary
done—and done right.

Are you that man in your
organization?



“I am always afraid to promote a man who does not get along well with those around him and cannot work in harmony, not only with those in his own department but with those in other departments as well. That man will not get co-operation from those under him. They will not like to work for him, and his success in consequence will not be nearly so great.”

—*Thomas E. Wilson.*

Between Us

It was in a men's furnishing shop:

"Let me see that neck scarf, please," said the customer.

"Why the price of that is two dollars and a half," replied the clerk in an awed tone.

"I didn't ask you the price, did I?" gently chided the customer.

And he purchased six scarfs at that price and three ten dollar shirts, and had some money left over at that.

Moral: Never be afraid to show the higher priced goods.

P. S. If there was not a market for high priced goods the Boss wouldn't have them in stock.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

NOVEMBER, 1917

No. 10

New List Prices, Effective November 1st, 1917

The Boss has probably informed you of the new prices, but we repeat them below for your convenience.

KODAKS

Vest Pocket Autographic Kodak	\$ 8.00
Vest Pocket Autographic Kodak, Special , with K.A. f.7.7 lens	13.50
Vest Pocket Autographic Kodak, Special , with K.A. f.6.9 lens	20.00
Do., with B. & L. Kodak Anastigmat lens, f.6.9	25.00
No. 1 Autographic Kodak Jr. (Fixed Focus)	11.00
No. 1 Autographic Kodak Jr. (Focusing Model, with scale)	11.00
No. 1 Autographic Kodak Jr., with R.R. Lens	12.50
No. 1 Autographic Kodak Jr., with K.A. f.7.7 lens	17.00
No. 1A Autographic Kodak Jr. (Fixed Focus)	13.00
No. 1A Autographic Kodak Jr. (Focusing Model, with scale)	13.00
No. 1A Autographic Kodak Jr., with R.R. lens	15.00
No. 1A Autographic Kodak Jr., with K.A. f.7.7 lens	20.00
No. 2C Autographic Kodak Jr.	15.00
No. 2C Autographic Kodak Jr., with R.R. lens ..	17.00
No. 2C Autographic Kodak Jr., with K.A. f.7.7 lens ..	22.00
No. 1A Autographic Kodak	18.00
No. 1A Autographic Kodak, with K.A. f.7.7. lens	23.00
No. 3 Autographic Kodak	19.00
No. 3 Autographic Kodak, B. & L. Auto Shutter and R.R. lens	24.00
No. 3 Autographic Kodak, B.B. Shutter and K.A. f.7.7. lens	24.00
No. 3A Autographic Kodak	22.50
No. 3A Autographic Kodak with Kodak Auto Shutter and R.R. lens	27.50
No. 3A Autographic Kodak, with B.B. Shutter and K.A. f.7.7. lens	27.50
No. 3A Autographic Kodak, with Kodak Auto Shutter and K.A. f.7.7. lens ...	32.50

NO. 1 AUTOGRAPHIC KODAK SPECIAL.

With K.A. f.6.3 lens and Optimo Shutter	45.00
With B. & L. Kodak Anastigmat f.6.3 lens, Optimo Shutter	50.00
With B. & L. Special Anastigmat f.6.3 lens, Optimo Shutter	41.00
With B. & L. Tessar Series IIB, f.6.3 lens, Optimo Shutter	60.00
With B. & L. Tessar Series IC, f.4.5 lens, Optimo Shutter	62.00

NO. 1A AUTOGRAPHIC KODAK SPECIAL.

With Kodak Anastigmat f.6.3 lens, Compur Shutter	50.00
With B. & L. Tessar Series IIB, f.6.3 lens, Compur Shutter	65.00
With Cooke Kodak Anastigmat f.6.3 lens, Compound Shutter	45.00
With B. & L. Kodak Anastigmat f.6.3 lens, Compound Shutter	55.00

NO. 3 AUTOGRAPHIC KODAK SPECIAL.

With Kodak Anastigmat f.6.3 lens, Compur Shutter ..	50.00
With B. & L. Tessar Series IIB, f.6.3 lens, Compur Shutter	65.00
With Cooke Kodak Anastigmat f.6.3 lens, Compound Shutter	45.00
With B. & L. Kodak Anastigmat f.6.3 lens, Compound Shutter	55.00

NO. 3A AUTOGRAPHIC KODAK SPECIAL.

With Kodak Anastigmat f.6.3. lens, Optimo Shutter ..	60.00
With B. & L. Kodak Anastigmat f.6.3 lens, Optimo Shutter	72.50
With B. & L. Tessar Series IIB, f.6.3 lens, Optimo Shutter	85.00

Stereo Kodak, Model 1, with Kodak Anastigmat f.7.7. lens, and Double Valve Stereo Automatic Shutter	50.00
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No. 1 Panoram Kodak	13.50
No. 4 Panoram Kodak	22.50

BROWNIES.

No. 0 Brownie Camera	1.75
No. 2 Brownie Camera	2.50
No. 2A Brownie Camera	3.50
No. 3 Brownie Camera	4.50
No. 2C Brownie Camera	4.50
No. 2 Folding Autographic Brownie ..	7.50
No. 2 Folding Autographic Brownie, with R.R. lens	9.00
No. 2A Folding Autographic Brownie..	9.00
No. 2A Folding Autographic Brownie, with R.R. lens	11.00
No. 2C Folding Autographic Brownie..	11.00
No. 2C Folding Autographic Brownie, with R.R. lens	13.00
No. 3A Folding Autographic Brownie..	12.00
No. 3A Folding Autographic Brownie, with R.R. lens	14.00
No. 2 Kodak Box	5.00

ENLARGING CAMERAS.

V.P.K.	2.50
No. 2 Brownie Post Card	2.50
No. 2 Brownie	3.00
No. 3 Brownie	4.00
No. 4 Brownie	4.50

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PREMOS.

Premo Junior No. 1	2.50
Premo Junior No. 1A	3.50
Premo Junior No. 3	4.50
Premoette Jr. No. 1	6.00
Premoette Jr. No. 1, Planatograph lens	8.00
Premoette Jr. No. 1, Kodak Anastigmat f.7.7. lens	13.00
Premoette Sr., 2½ x 4¼, R.R. lens	12.00
Premoette Sr., 3¼ x 4¼, R.R. lens	12.00
Premoette Sr., 3¼ x 5½, R.R. lens	15.00
Premoette Sr., 2½ x 4¼, Kodak Anastigmat f.7.7 lens	17.00
Premoette Sr., 3¼ x 4¼, Kodak Anastigmat f.7.7 lens	17.00
Premoette Sr., 3¼ x 5½, Kodak Anastigmat f.7.7 lens	20.00
Cartridge Premo No. 2	2.50
Cartridge Premo No. 2A	3.50
Cartridge Premo No. 2C	4.50
Folding Cartridge Premo No. 2	6.50
Folding Cartridge Premo No. 2, R.R. lens	8.00
Folding Cartridge Premo No. 2A	8.00
Folding Cartridge Premo No. 2A, R.R. lens	10.00
Folding Cartridge Premo No. 2C	10.00
Folding Cartridge Premo No. 2C, R.R. lens	12.00
Folding Cartridge Premo No. 3A	11.00
Folding Cartridge Premo No. 3A, R.R. lens	13.00
Premo, No. 8, 4 x 5	17.50
Premo No. 8, 3¼ x 5½	18.50
Premo No. 8, 5 x 7	22.50
Premo No. 8, 3¼ x 5½, with K.A. f.7.7 lens	23.50
Premo No. 12, with B.B. Shutter and R.R. lens	18.00
Premo No. 12, with B.B. Shutter and K.A. f.7.7. lens	23.00
Premo No. 12, with Optimo Shutter and B. & L. K.A. f.6.3 lens	48.00
Premo No. 12, Optimo Shutter and B. & L. Special Anas. f.6.3. lens	39.00
Premo No. 12, Optimo Shutter and Kodak Anastigmat f.6.3 lens	43.00
Premo No. 12, Optimo Shutter and B. & L. Tessar Series Iib. f.6.3. lens.	57.00
Premo No. 12, Optimo Shutter and B. & L. Tessar, Series Ic. f.4.5. lens..	59.00
Premo No. 9, 3¼ x 5½, Planatograph lens	35.00
Premo No. 9, 4 x 5, Planatograph lens	35.00
Premo No. 9, 5 x 7, Planatograph lens	40.00
Premo No. 9, 3¼ x 5½, B.B. Shutter and K.A. f.7.7 lens	40.00
Premo No. 9, 4 x 5, B.B. Shutter and K.A. f.7.7. lens	40.00
Premo No. 9, 3¼ x 5½, Optimo Shutter and K.A. f.6.3 lens	63.00
Premo No. 9, 4 x 5, Optimo Shutter and K.A. f.6.3. lens	63.00
Premo No. 9, 3¼ x 5½ Optimo Shutter and B. & L. K.A. f.6.3 lens	69.50
Premo No. 9, 4 x 5, Optimo Shutter and B. & L. K.A. f.6.3 lens	69.50
Premo No. 9, 5 x 7, Optimo Shutter and B. & L. K.A. f.6.3 lens	88.50
Premo No. 10, 5 x 7, Planatograph lens	75.00
Premo No. 10, 5 x 7, Optimo Shutter and B. & L. K.A. f.6.3 lens	124.00
Premo No. 10, 5 x 7, Optimo Shutter and B. & L. Protar Series VIIa lens.	156.00

VIEW CAMERAS.

R.O.C. 5 x 7	20.00
R.O.C. 6½ x 8½	22.00

R.O.C. 8 x 10	25.00
Empire State 11 x 14	70.00
Eastman No. 1, 5 x 7	30.00
Eastman No. 1, 6½ x 8½	33.00
Eastman No. 1, 8 x 10	35.00
Eastman No. 2, 5 x 7	40.00
Eastman No. 2, 6½ x 8½	43.00
Eastman No. 2, 8 x 10	45.00
Eastman No. 2, 7 x 11	50.00



Making Newspaper Advertising Pay

Just supposing the Boss should come to you and say, "Jim (or Tom, or perhaps Mary or Kate, as the case might be), business is so everlasting good that I have got just a bit more work than I can handle, so I wish you would look after our newspaper advertising."

"That's great!" you say to yourself, and straightway have visions of more and more customers piling in through the doors influenced by your advertising.

Now it may be possible that your experience in preparing advertising has been extremely limited—or perhaps best represented by the sign "—."

Perhaps you may have had considerable experience; if so we know you will welcome a few pointers, so we are going to risk it.

First off, bear in mind that every newspaper of any pretention has an advertising manager whose business is just as much seeing that his patrons get good results as it is the selling of space in his paper, so do not hesitate to consult with him about any phase of this work.

The first and last mission of a store advertisement is to *sell goods*, or sell *store service*, so your advertisements, to be effective, should contain some one or more good selling arguments.

The KODAK SALESMAN

On the other hand some dealers have materially increased their business by the continuous running of a small card reading, "Kodaks—Developing, Printing and Enlarging, Smith & Co., Main Street."

In such case they have depended upon our national advertising to sell the customer, and hope to direct him to their store by having him see every time he looks at a paper that Smith & Co. sell Kodaks.

In the smaller cities and towns the lower rate for space will permit of the using of larger space and of more frequent insertions.

Our advertising in the national magazines can almost always be copied or adapted to the use of your store advertising, and will serve to hook the two together.

Each month in the Kodak Trade Circular we have one or more timely specimen advertisements that are used by many of our dealers.

Any of the cuts illustrated in our cut sheet will be sent you gratis upon request. If you have not a copy of the latest 1917 edition of the cut sheet send for it, as it contains a number of new cuts made especially for newspaper work which connect our national advertising up with your store.

Many newspapers make a special rate for a number of inches of space to be used within a specified time.

If your experience in preparing advertising "copy" is limited just write out legibly what you wish to say, and then consult the newspaper man as to its "lay out," or, in other words, the size and form of the space, and type arrangement.

When your advertisement has been set up a "proof" should be shown you, so that you may go over it and make any necessary alterations or corrections.

Look carefully for misspelled words, broken letters, the running of the wrong cut, or the placing of it upside down.

We have seen quite a number of instances where the cut of the Vest Pocket Kodak has been inverted because the compositor has evidently mistaken the leg of the camera for a "sight" of some sort.

Indicate all corrections on the margin of the "proof," and then run a line to the word corrected.

Printers have certain symbols for use in proof correcting, and you can learn these from your newspaper man in a very few moments. Most dictionaries have them arranged, and showing a "proof" properly corrected.

Now a few suggestions as to *what not to do* in Kodak advertising.

We have noticed some dealers advertising *Eastman* Kodaks. Now if you will just stop to think a moment you will clearly see that such advertising is directly against the best interests of your store—because it implies that *there are Kodaks other than those manufactured by the Kodak Companies*.

Millions have been spent in advertising *Kodak*, and in familiarizing the buying public with the phrase, "If it isn't an Eastman it isn't a Kodak." So do not make *negative* use of all this advertising that has been done, and is being done by us.

Advertise *Kodaks* and make use of the phrase, "If it isn't an Eastman it isn't a Kodak"—that conveys the correct impression.

Another thing: there are cameras manufactured by the Kodak Companies that are *not* Kodaks, such as the Brownie, Premo and Graflex cameras—so do not advertise Brownie Kodaks, Premo Kodaks or Graflex Kodaks.

Confessions of a Salesman



“UPON applying for a position as salesman the store manager asked me if I could sell goods, and naturally I replied in the affirmative; then he came back at me with: ‘Can you make what you sell stay sold?’ This query stumped me for a moment, and noticing the puzzled expression on my face he followed with: ‘I mean how would you deal with dissatisfied customers and cranks?’

“I thought a moment and then replied, ‘I’d smile pleasantly and listen to what they had to say.’

“Now, believe me, there is a whole lot in this problem of making what you sell stay sold. The salesman who can do that not only adds to the net profits but makes friends for the store. The man behind the counter encounters all sorts of customers and all sorts of peculiarities, and he must learn to handle them all calmly and successfully before he can rate himself as A1.

“I recall one customer who kept a record of the emulsion number of the last lot of plates he purchased, and there was sure to be an explosion if you offered him plates with an emulsion number lower than his last lot.

“A lady customer was extremely fussy about the condition of the containers and would promptly return any package that showed the slightest trace of soil or wear.

“Another man always insisted on

new bills, and would not accept old bills in change.

“When you know the eccentricities such as these you are forearmed and can get along without any trouble, but every once in a while someone springs a new one on you or you encounter a customer with a genuine grievance which demands all you possess of tact and diplomacy.

“Marshall Field is accredited with being the originator of the store rule that ‘the customer is always right,’—and you will find that this in most cases is a pretty good foundation upon which to start.

“Of course in many instances the customer is not in the right, and perhaps may be made to see that he is in the wrong, but, before attempting any such conversion, try and put yourself in the customer’s place, and listen courteously and attentively and go into the matter thoroughly—and never lose *your* temper.

“Now suppose after a full hearing you are firmly convinced that neither the goods nor the store are at fault.

“The ‘green’ clerk would then, more or less bluntly, convey such decision to the customer; not so, however, the experienced salesman.

“He would first consider in his mind how valuable is the trade of this customer to the store, and will the actual loss occasioned by replacement or return of the goods in

The KODAK SALESMAN

question offset the loss of future patronage, or offset the bad advertising for the store sure to be done by a disgruntled patron?

"In very many cases where the claim is not justified a calm and pleasant discussion will show the customer that he is in the wrong, and he will readily admit it and leave the store in a pleasant frame of mind because you have so thoroughly gone into the matter with him.

"Where the goods are at fault or the store service has failed, admit it instantly and pleasantly, and impress the customer with the fact that you and the store back of you are only too glad to rectify all errors.

"Where you are convinced that the customer is in the wrong, and the complaint not justified, always take the matter up with someone higher in authority than yourself—this will at least convince the customer that you are doing everything in your power to effect a satisfactory adjustment, and sometimes turn the scale in your favor.

"And before taking it higher never by look or word let the customer feel that *your* decision is adverse.

"Smile pleasantly and say, 'I'd like to have Mr. So and So pass on this,' or some such remark, and then when your superior takes it up retire gracefully.

"Any clerk can learn the various selling points of his line but it takes the *salesman* to sell the goods and make them *stay* sold."



In Season: The Kodak Amateur Printer—Have one on the counter or show case and explain it to your customers.

First Aid to the Store Dollars

What are you doing to help the store dollars?

Back of you and the store organization—perhaps it would be more fitting to say "in *front* of you," and in the first line trenches, is the store array of dollars.

Due to existing conditions the units of this army are having a struggle along the entire front to keep even with, and try to overpower the enemy known as "Rising Costs."

Every efficient army has co-operating with its leaders, a Board of Strategy, and in your store organization you automatically become a member of this board.

The General in command—the Boss, has the right to expect from you efficient service on this board.

You can increase the efficiency of every dollar in this dollar army fighting for you, only by increasing your *own* efficiency and resourcefulness.

The General has many things to contend with—in many cases some of his best workers have been called for duty with the larger army, and he has been forced to employ those not familiar with the line and selling methods.

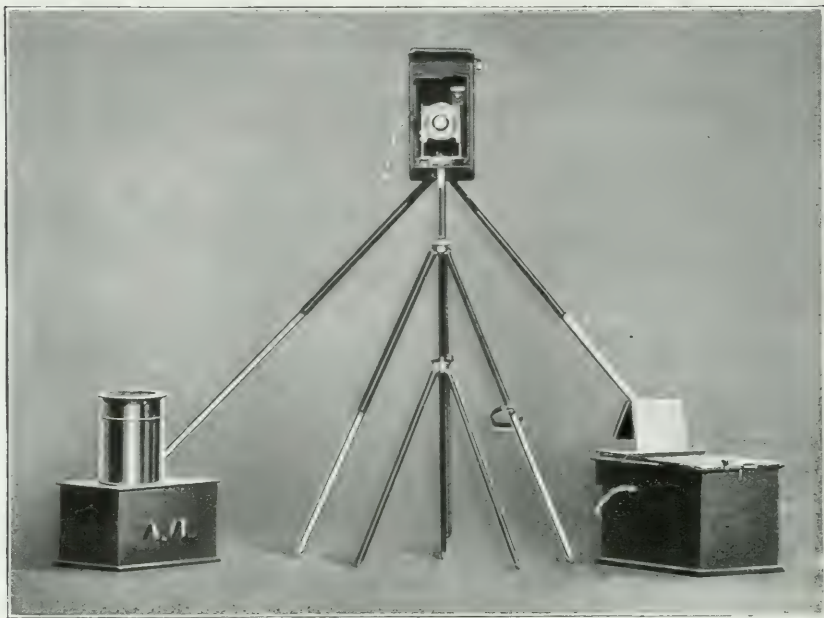
It is your duty, out of your larger experience, to help educate those of your organization who need such help.

It is your duty to conserve and put to good use every minute of every working hour.

It is your duty to be extra efficient and extra courteous and extra economical in the handling of every business problem; otherwise you do not deserve a place on the Board of Strategy, nor in the store organization.

Do your bit.

The KODAK SALESMAN



Illustrating the Idea of Balancing a Display

The Display Window

A crowd stood in front of a clothing store display window; inside the window was a man dressed in evening clothes, with his face painted to resemble that of a wax figure, and doing his histrionic best to imitate an automaton.

For ten minutes he held the attention of the crowd and then the curtain of the window was lowered.

How many of that crowd entered the store to purchase? Not one.

Around another window was a group of men and boys idly studying a multi-colored war cartoon pasted on the glass. Inside this window was a display of dining room furniture, and one intended to attract the housewife.

Every woman passing gave that store front a wide berth to avoid the crowd of idlers.

We and our small daughter were on the way to a movie matinee; suddenly we felt a tug at our arm, and an excited "Oh, look, Daddy!"

We were halted in front of the window of a small specialty shop. Inside this window was just one big doll, daintily dressed, and with an appropriate background. The doll was holding out a small placard which read: "Please come in and get acquainted with the rest of my family."

After a few moments of rapt contemplation on the part of the small one, we proceeded on our way down the block and across the street to the theatre.

After the performance the youngster with the well known ingenuity and cunning of the sex manœuvred us across the street until once more we stood in front of the doll window. Oh yes, we went in and be-

The KODAK SALESMAN

came acquainted with the rest of the family, one of which we adopted, incidentally leaving two dollars as an evidence of good faith.

The number of opportunities to make his display windows *sell the goods* wasted by the average retailer is appalling.

Now this is not due to lack of desire but to lack of thought and study.

The display window should frame a *selling picture*, and you can not produce a *picture* unless you know something of the rules of composition.

It is quite true that you can not always put in a "stunt" window,—one that will forcefully bring out one selling idea,—and it is also true that a general display or a display of related items is at times good business.

There are two ways of putting in a general display,—the one most commonly adopted being to jam the window as full of goods as possible with a sample of everything in stock, and stop when you can not find room for more.

The correct way is to plan your window beforehand. When an artist paints a picture he does not say to himself, "I'll paint a picture," and then proceed to draw his objects, and lay on his colors haphazard. Before he makes a mark his brain has a mental image of just what he wishes to do. He knows that his picture must have one chief object of interest to which all other parts must be subordinate. He must so compose his picture that the eye is compellingly led up to the principal object. His composition must balance; highlights must offset shadows, one mass or group of objects must balance with some other group—there must be harmony so that the eye of the onlooker will not

restlessly and irritatingly jump from point to point, finding no resting place, but be led easily and naturally to the point of greatest interest.

On page 8 we show a display hooking together the "Daylight-all-the-way" feature of "Kodakery," and showing how to properly balance a display.



Query Column

Is there any method for extra rapid drying of film?

Yes, there are several methods, but we do not recommend them except when used by experts, as the slightest carelessness will ruin the film.



What size enlargements can be made from average negatives made with the Vest Pocket Kodak?

Very satisfactory up to post card size and sometimes even larger, depending upon subject and negative quality.



Will you supply the No. 2 Kodak Box minus the camera?

No, sold as complete outfit only.

Readers of
"Kodakery"
Are Heavy Buyers of
Sundries

Fill Out the Subscription Blanks



Ten Minutes with the Boss

"SAMMY, we have had some pretty strenuous arguments over price cutting, and I guess I have you thoroughly convinced that the only excuse for cutting prices is when you wish to move dead or shop-worn stock.

"I chanced upon a magazine the other day called *Associated Advertising*, the official organ of the Associated Advertising Clubs of the World, and I want to read you what the advertising manager of one of the big manufacturing concerns has to say on the subject of price cutting:

"If a merchant constantly advertises cut prices, he either lies or loses, and if he lies, his loss is more gradual, but its cumulative force is inexorable in producing the results that usually attend unbusiness-like merchandizing. In either case, his misfortune is the misfortune of the manufacturer whose goods he sells.

"The tendency, as we all know, is more toward what the manufacturer has been attempting—to interest the public in the *goods* rather than the *price*.

"We have said a good deal to retailers about the advantage of buying standard goods—goods the public is willing to accept—and of concentrating on standardized lines which sell readily, rather than scattering their efforts.

"It is a fact so true that it has become a commonplace, that a permanent, profit-preserving business

can be built only on a quality and value basis.

"Merchants who adopt price-cutting as a business-getting expedient are largely deceiving themselves.

"Cut prices may be necessary when a market is dormant, or the merchandise below par in value, but the better the market made by the manufacturer, the less the need for cut prices.

"Eventually, price-cutters overstep themselves. Claims and statements are made so extravagant that the public ceases to believe them.

"Price-cutting as a permanent means of getting business can be accounted for only on the basis that the merchant knows no other way to pull trade.

"He assumes that price alone talks.

"Never was there such a mistake. The big successes, the enduring and profit-making institutions, have ever been built on quality—not price.

"By focusing the customer's attention on superior value—by giving him reliable, truth-telling information about the goods—by efficient store methods, bright advertising, attractive window displays, more valuable and more profitable business is brought into the store than cut prices could ever accomplish.

"The merchant who achieves success is the one who buys the goods which sell readiest, because

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they sell faster. A dollar, with its added profit, comes back oftener. The oftener these dollars return, the greater the dealer's annual income.'

"And a little further along in this same magazine, Sam, I find this paragraph by another writer: 'One of the real needs of retail selling is to teach the man or woman behind the counter that the customer is likely to be a good deal more interested in other things than price.'

"And then this: 'There is a world of difference between making sales and making customers. A selling policy which inspires confidence and brings the people into a store because they believe in the merchandise the store handles, will build for the future—will win customers who will not go off to some other store the moment it quotes what seem to be lower prices.'

"All pretty sound argument, don't you think, Sammy?

"This store has been in existence quite a few years, Sam, and you will recall that when you asked me for a job, that you said you wanted to work in my store because it had a reputation for quality.

"I have never found it necessary to cut the price on standard merchandise, except when shop-worn or damaged, and my trade has shown a healthy increase year after year because the people know that we handle only goods of known quality, and that this store is a safe place in which to trade.

"People are beginning to find out, Sam, that if a merchant sacrifices his profit on some one line he must make it up on some other one, and that he is quite likely to more than make up this loss by taking an excess profit on some goods on which the consumer can not know the fair price."

Avoiding "Doubles"

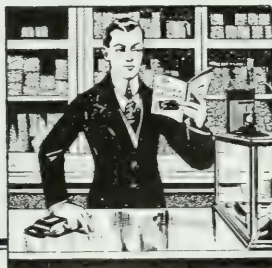
Supposing we make up our mind that a safety razor would add to our comfort and happiness, and we enter an emporium where goods of such ilk are to be found.

Now what we do not know about safety razors—one compared with another—would make quite a book. All we know is that we want the best one the market affords, so it is up to the salesman to tell us all about the razors he has to sell and every advantage possessed by the one he recommends.

It is just the same way when a customer comes in for his first camera; we must explain every advantage, and in particular the advantages of the Autographic Feature because the Autographic Feature is *exclusive* with Eastman cameras.

The advantages of being able to record, as a part of every negative, the "when, who and where" should be fully gone into.

Another advantage in connection with the Autographic Feature is this: the beginner sometimes becomes so absorbed in making the exposure that he forgets to turn the film to the next number. The very making of the autographic record impresses upon his mind the fact that he must turn the film ahead so as to provide a place for the next record and the next exposure, and so from the start he learns to automatically (or autographically) avoid the bugbear of double exposures. Furthermore, if in doubt a peep into the autographic slot will tell him positively where he stands. If his autographic record of the previous exposure is in sight he knows that he has failed to wind the next film into position—and he winds it. The check is absolute.



The Primary Page for the Beginner Behind the Counter

A BOOK almost as large as the Standard Dictionary could be written upon the subject of lenses, but it would contain a great deal of information of little value to the average Kodak salesman.

As practically all your selling experience will be confined to lenses of from between five to eight and one-half inch focus lenses we will adjust our remarks to such lenses, and make no pretension of covering the entire field.

Many otherwise good salesmen seem to be weak in selling arguments when it comes to selling a special Kodak with Anastigmat equipment against the Kodak with R. R. or Single lens equipment. In but few instances will the customer be willing to pay the larger price on your bare statement that the Anastigmat lens is superior and well worth the difference in outlay.

In a previous issue we have explained some of the points of superiority of the Anastigmat, which we will supplement here with a few more selling facts.

One thing to remember and that is, when you are comparing one lens with another the comparisons must be made with stop openings of the same relative size.

Let us, for instance, take a Rectilinear lens whose largest working aperture is *f*. 8, and compare it with an Anastigmat lens with a working aperture of *f*. 6.3. You tell the

customer that the Anastigmat lens is much faster than the Rectilinear, and he wants to know *how much* faster. So you take your pencil and a sheet of paper, and you explain that the "*f*" value of a lens denotes the relation of the opening in the lens to its focal length.

To make it easy figuring you will suppose that each lens is of five inch focus. The Rectilinear has a speed of *f*. 8, and the Anastigmat a speed of *f*. 6.3. Now divide the focal length (5 inches) in each case by the "*f*" value:

5 divided by 8 equals .625.

5 " " 6.3 " .793.

The result proves that the largest opening in the R. R. lens is 625/1000 of an inch, and the Anastigmat 793/1000 of an inch.

The amount of light admitted in a given time with these two lenses would be in direct proportion to the square of their diameters, so you figure the result, which omitting the fractions will be:

R. R. Lens .625 \times .625 equals .390

Anas. Lens .793 \times .793 equals .628

thus showing that the speed of the Anastigmat lens is 61% greater than the speed of the R. R. lens.

And here a word of warning: do not store up future trouble for yourself or your customer by allowing him to depart without understanding the difference between a fast lens and a fast shutter. So many get the idea that because they

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have a fast lens they will be able to catch all moving objects sharply, or because they have a fast shutter that all their pictures should be fully timed.

The fast shutter, by reason of shortening the exposure, cuts down the amount of light, and so tends towards under-timing.

An Anastigmat opened to *f.* 6.3 will not give as fully timed a negative in 1/200 of a second as the R. R. lens will at *f.* 8 in 1/100 of a second, because the Anastigmat is 61% faster and not 100% faster than the R. R. lens.

Another point to make clear: do not expect as great depth of focus with the Anastigmat set at *f.* 6.3 as with the R. R. lens at its largest opening, *f.* 8.

The Anastigmat at *f.* 8 will give as great depth of focus as will the R. R. of the same focal length with the same opening, while on the other hand the R. R. will not work at all at *f.* 6.3.

When using a stop of *f.* 8 or smaller, the advantage of the Anastigmat over the high quality R. R. lenses furnished with our cameras is not marked, but there is an improvement in definition and in the correctness of lines.

When your customer asks you what is the great advantage of the Anastigmat over other lenses, tell him this: the greatest Anastigmat advantage lies in the fact that often when the light is so poor that he can not get a properly timed negative with the R. R. lens at its largest opening without resorting to a "time" exposure, he can open up his Anastigmat to its full opening, *f.* 6.3, and obtain a successful snap shot—it is this *excess power* that counts.

Tell the customer under ordinary conditions to use his Anastigmat the

same as he would use the R. R., stopping down in the same ratio to obtain depth and definition.

With all lenses the larger the stop-opening the less the depth of focus; with a large opening depth of focus must be sacrificed.

Remember the *chief* advantage of the Anastigmat is its *reserve power*, and when you want this reserve power you want it badly.

In closing we can not refrain from adding that you will find all the foregoing and much more in "How To Make Good Pictures," but as it is evident from queries received that many of you are not familiar with this most excellent little work we hope this will serve as a satisfactory introduction.



The Proper Answer

How do you answer when you are asked what exposure should be given to make bromide enlargements with the Brownie Enlarging Camera? It is a live question, because it comes up so often in correspondence with readers of *Kodakery*. For your benefit, we give below the substance of our answer to such queries.

No rigid rule of exposure, applicable to all negatives, can be laid down, because the actinic quality of daylight and the density of negatives are so variable, but, as explained in the manual, accuracy in gauging exposures is readily acquired by practice.

Where the uniform artificial light from the Illuminator is used, thereby eliminating one of the varying factors, the density of negatives is the thing against which you have to guess, remembering that stained negatives are necessarily slow printers. Using the Illuminator, the

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matter of exposure is reduced to the practical simplicity of contact printing. With a 100-Watt Tungsten Lamp (equal to 75-candle power), fully timed enlargements may be made on Bromide paper in one to ten minutes, according to the density of the negative.

Using the full light of the sky, unobstructed by shadows, daylight will give fully timed enlargements in periods varying from twenty seconds to five or ten minutes, according to the density of the negative and the strength of the light. It is to be constantly borne in mind that the direct rays of the sun should never be allowed to shine on the negative.

New Model of 1A *Special*.

In efficiency, beauty of design and finish, in speed and accuracy, this new 1A *Special* is typical of the best that can be made in hand cameras. The best materials are used in its construction, and it is beautifully finished throughout, being covered with the finest quality of long-grain calf. An important and advantageous feature is that this new *Special* is equipped with the Kodak Range Finder. The camera has rising front, brilliant, reversible, collapsible finder, with adjustable mask, rack and pinion for focusing and the usual focusing scale, as well as the Kodak Range Finder.

- No. 1A Autographic Kodak *Special*,
with Cooke Kodak Anastigmat
Lens *f*.6.3, Compound Shutter...\$45.00
No. 1A Autographic Kodak *Special*,
with Kodak Anastigmat Lens
f.6.3, Compur Shutter..... 50.00
No. 1A Autographic Kodak *Special*,
with B. & L. Kodak Anastigmat
Lens *f*.6.3, Compound Shutter... 55.00
No. 1A Autographic Kodak *Special*,
with B. & L. Tessar Series IIB
Anastigmat Lens *f*.6.3, Compur
Shutter 65.00

MY DAD SAYS,

The bosses diary
as kept by his son

September 9—They get out a little paper down to the store every so often, a house piano I think it is that my dad called it, and there's a fellow by the name of Fred Wilkins who writes poetry for it every once in a while and he showed me a new poem he's written. Fred always signs them "The Office Boy" and when I asked him why he didn't sign his right name he said that self preservation was a perfectly natural instinct. The poem goes like this:

The Boss' Favorite Tune

By "The Office Boy."

The boss ain't got no music ear,
Between the two of us I fear,
He wouldn't know Beethoven if he
saw him in the store,

To-day a hurdy-gurdy
Started playing Mister Verdi,
"He should of warned us," said the
boss. "He should of hollered
'Fore.'"

The boss ain't owin' very much
To Mister George M. Cohan—such
A hit as might move mill-i-ons,
won't strike the boss as fine.

He don't attempt to daily
Third-degree the ukelele,
Why, he doesn't even know the
tenor to "Sweet Adeline."

But there is one little jingle,
That will set the boss a-tingle,
Where a march or sweet sonata
would be pretty sure to fail,

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It goes—

“Crash

Bang

Tinkle”—

That’s the tune; and Rip Van Winkle

You can bet ain’t sleeping here—
abouts—it indicates a sale.

September 20—Mother got her new coat to-day, the one that was to cost \$60.00 and I don’t believe my dad knew anything about it. Some days my mother ain’t so very interested in the store and some days she is but to-night at dinner I never see her so interested before in my life. She kept asking my dad questions and kept leading him on and kept telling him how interesting it all was and so my dad was talking most of the time. My dad likes to talk about the store because he is very proud of it but mother usually wants to talk about something else. I listened to my dad pretty carefully but all that I can remember about it was that he said that when a salesman was buying something instead of selling it he ought to make the most of his opportunity. He ought to study other peoples methods and see if he can’t get some new ideas of his own. When he buys a suit of clothes or a alarm clock or a bushell of cranberries he ought to make the most of the fact that he is the customer and that the off side of the counter is just the right place to get the proper slant on selling talk and methods. My dad was feeling awful good by this time and I wished I could show him my report card because it’s going to be the worst so far but they don’t come out till next week and mother said Frank I got my new coat to-day. And before my dad thought he said that’s fine.

Your Vocabulary

When expressing yourself effectively and forcibly you must diligently enlarge your vocabulary. Let no day go by that you do not add at least one word to your working vocabulary. Begin on your adjectives and descriptive words. As you read books and newspaper articles have a pencil and note book handy so that you can jot down words that you don’t know. Review these periodically and put them into your conversations. I wish I could enroll all of you in the society for the prevention of cruelty to adjectives.

The Bible, Shakespeare’s plays and the writings of Abraham Lincoln should be perused with care by those desirous of increasing their efficiency in the art of expression.

Don’t regard language as a technical thing—it is the blood of the soul. Words grow and are not made. In the English language there are 450,000 words. The average individual uses only from 600 to 1,000 a day.

In increasing your vocabulary do not suffer under the delusion that big words are the most expressive. Three-fourths of the words in Lincoln’s Gettysburg speech are monosyllables.

Speak with a distinctness of utterance and articulation. If you wish to talk well you must learn to breathe properly.

People do not give the attention to expression that it deserves. Everyone should so train his physical organism that he may be able to express his thoughts and ideas forcibly and gracefully. Thoughts must be expressed or they die. It is action that makes a man’s success. A man may think many splendid thoughts, but unless they result in action they do the world no good.—*Salesmanship.*

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A Picture with a Purpose

If you have read "How to Make Good Pictures" you must have seen this picture. We reproduce it to remind you that every one of your customers would like to have similar pictures of his own, for pictures of the home life have a deeper interest because they are so intimately personal.

Our belief is that the sole reason why more of these charming flash-light pictures are not made is that amateurs don't understand how simply such work can be done. Flash-light work is so much of an unexplored field that in many cases you'll be initiating your customers into an entirely new line of work. It is well worth the doing. You will have splendid assistance from "How to Make Good Pictures" and from "By Flashlight," in both of which the most explicit information is given, with diagrams to indicate the placing of the flash used in making each picture. This is the season for flashlights.

It is
generally considered
a good thing,
not
to be considered
a good thing.

Lifters & Leaners

"Some men "shoulder" their job ;
others "soldier" it. The first are
lifters ; the second, leaners.

You've seen a wagon deep in a
muddy rut—"stuck." The leaner
stays up on the load, lashes the
horses, and shouts and curses—
while the wheels only sink deeper!

But the lifter climbs down, com-
bines the heave of his shoulder
with the pull of the team—and
out comes the wagon.

When *you're* stuck in a rut, in-
stead of cracking the whip at
circumstances and cursing fate,
why not get down off the load,
put your shoulder to the wheel
and *lift*?"

*Heed well the eternal Scene-Shifter,
Whose wisdom no false words besmirch :
"The world stands aside for a lifter,
But the leaner it leaves in a lurch!"*

— Mackisms



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KODAK CO.
LIMITED



"When you treat a customer so that he will want to come again you have made two profits on your sale."

Team Work

Concerning Specialists

Have you ever found yourself curious concerning a subject on which you really could be considered a specialist? If you haven't, try it sometime. You may make a discovery.

If you desire the best, whether it is medical attention, legal advice, or what not, you consult a specialist. One who has been schooled by experience and become intimately familiar with the details of his subject.

The specialist, in any line, acquires a certain predominance through his efforts, which enables him to eventually become an authority in his community.

Elbert Hubbard more than once said, "Any man who devotes half an hour each day to a given subject, will, within a year's time, be pointed out on the street as an authority on that subject."

Be a specialist — an authority — dominate in the particular line you handle.

N. K. Pop.

BETWEEN US.

Once upon a time there was a store-keeper in sore need of extra hands, and in his extremity he asked Bill Smith, who was accounted the town simpleton, if he would help him out.

"What'll yer pay?" asked Bill. "I'll pay you all you're worth," responded the store-keeper.

Bill scratched his poll for a moment, then announced decisively: "I'll be durned if I'll work for that."

Now there is more than a good laugh behind this little tale. Are we truly living up to the opinion the Boss has of us, or do we acknowledge when we get alone by ourselves that we are not giving the best there is in us; that we might give a little more—a lot more in efficiency and in service?

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

DECEMBER, 1917

No. 11

Piracy with Good Intentions

The heading should not mislead you into thinking you are going to read about a Hun U-Boat Captain who sank his victims because he meant them well. The piracy of which we shall tell you is literary instead of naval.

The other day a reader of the Kodak Salesman intimated that in case the Company should ever put on a contest to secure a suitable motto, he wished us now to note his suggestion. The question of charge wasn't mentioned and our friend was good enough to afford a translation of the Latin words—"Like to a tree with growth of years." We, in turn, intimated that such heraldic trappings were desired nowadays only by war-barons. Investigation proved that he wanted us to assume the motto of the famous Canadian University that gave him the right to place Phm.B. after his name.

We can forgive the piracy because it was well-meant and the motto is quite apt, though we have grown, relatively, a great deal more quickly than trees. Some eighteen years ago Canadian Kodak Co., Limited, began business in premises that had floor space of 6,500 square feet. In recent issues, you have seen pictures of our new plant at Kodak Heights, where we have floor space of 440,000 square feet approximately. Few trees grow as rapidly.

How did we grow? By helping our dealers to grow. How did we help them to grow? Chiefly by sparing no effort to increase the sale of cameras, which have created the existing large demand for films, papers, chemicals, etc.

You can best help the boss' business to grow by your own unceasing efforts to sell cameras. He is going to feature cameras for Christmas presents and will appreciate your faithful and unwavering co-operation.

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Overheard in the Smoker

"When I read about the troubles of the Russians, I cannot help thinking of the difficulties some other people experience in making up their minds. I have been selling goods for more years than I care to mention, and I often wonder what would happen to a good salesman like myself if every customer knew just what he wanted and could make his own decision. Selling would be so simple that I would give it up.

"My boy for the last couple of years spent his Christmas Holidays working at a retail jeweller's in the city, and quickly discovered that Christmas shoppers are the limit when it comes to flitting from one thing to another. The youngster takes a lot of pleasure out of getting them to make up their minds and decide on something in his department.

"It was a good opportunity for me to drive it into his head that the chief aim of a salesman is to get his customers to decide in favor of his line, no matter whether he is selling at retail or at wholesale.

"The same thing is true of selling a man's services—the boy is going through to be a doctor. The good salesman conquers indecision and gets the decision for his goods."

You will have countless inquiries about cameras for Christmas gifts and you can measure your ability as a salesman by the number of these inquirers you convert from indecision to decision.

Gift Suggestions

Your promise of co-operation with the Boss to make the 1917 Holiday Season the best ever for his photographic department necessarily pledges you to consistent

pushing of every article in the department that is at all suitable as a Christmas present.

To help you, we give a list—by no means exhaustive—of articles that obviously lend themselves to the occasion.

Carry Cases—protection for the camera against dust and the falls and bumps it is otherwise apt to meet. The safest place for the camera when not in use is in its case.

Tanks—take the bother out of photography by emancipating the amateur from dark-room drudgery.

Kodak Amateur Printer—the counterpart of the Tanks. It makes printing dead simple and automatically gives white borders.

No. 2 Kodak Box—a complete photographic equipment—the ideal present for a juvenile.

Wasted Sales Talk

A young man in charge of a newly plotted realty tract upon which the only building was the office of the company, upon seeing the first person to enter the door, hastily took down the telephone receiver and commenced:

"Yes, sir, I think we can agree on those terms. Thirty lots in one parcel and twenty in another. Yes, sir, the price is satisfactory—\$30,000 at the transfer and the remainder in sixty days. Did you say I could meet you in the morning at nine o'clock and receive your check for \$10,000 as the initial payment? Very well, sir."

Hanging up the receiver, this busy person turned to the man who had entered the office.

"Is there anything I can do for you, sir?"

"Naw, not a thing," returned the visitor. "I have just come to connect up yer telephone, that's all."

—Kcystone.

Confessions of a Salesman



“A YOUNG friend of mine dropped in on me the other day and requested that I go on a shopping expedition with him.

“He had recently become a proud parent and his wife had commissioned him to look over local stocks of perambulators and report.

“He confided to me that what he didn’t know about ‘kid limousines’ would make some volume, and so was seeking my aid owing to my larger experience.

“In the first store we visited we were waited upon by a grim visaged maiden of some forty-odd summers. I say waited upon, with full assurance, because wait was about all she did.

“She pointed out the stock on the floor, and then just waited. My friend wandered helplessly from go-cart to the latest thing in phaeton bodies, examined price tickets, and asked me a question now and then. He made a few memorandums and then we started to leave. Then the woman came out of her trance long enough to enunciate, ‘Ain’t you going to buy one? You know I can’t be wasting my time for nothing.’

“We went on our way to another store; here we encountered a young man: ‘Baby carriages? Yes, indeed, we have a very complete stock on the floor and more in the warehouse.’

“I thought I knew something

about baby buggies, but he made me look like a novice. He advised against a certain type because he said it tipped over a bit too easily; he showed how another could be let down for greater comfort when the youngster went to sleep; still another which afforded greater protection against the weather and so on.

“He inquired if the baby was light or dark—what was the mother’s favorite color, and finally pointed to one that he said would be his choice except that for this particular child there was one over in the warehouse that was upholstered in a color more becoming.

“My friend felt that here was the last word on the baby carriage question—that this particular salesman knew just what was needed and so instead of departing with a few additional memorandums he told the salesman to send out the one he had in the warehouse, and crossed his palm with quite a bit more coins of the realm than he had intended to spend, but he was satisfied because he had been thoroughly sold and had full confidence in the salesman’s judgment.

“It so happens that the manager of the firm from whom I purchase my coal lives in my neighborhood, and so is familiar with the size of my house and its surroundings.

“Early last Spring I had occasion to order more coal for the furnace. As I was giving my order the man-

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ager spoke up and said, 'Old man, I think you are burning too much coal for the size of your house, and I am going to send one of our men out to see if there is anything wrong with your heating system.'

"The idea of a coal dealer suggesting that a customer was using too much of his product struck me as a new one but I told him to go to it.

"The man investigated, found out that something was wrong with the cold air intake; gave my wife and the maid a few pointers on running a furnace, which resulted in cutting down my fuel bills about one-quarter and giving us better heat.

"Later on in talking it over with the coal man he said, 'I may sell my customers a bit less coal but I keep them on my books year after year.'

"And he certainly has the right idea—there never will be enough new customers to take the place of the old ones—it is keeping all of them coming back that builds business.

"I know one man in a big photographic supply house who has a tremendous personal following. He has secured this big following not alone because of his agreeable personality—not because he knows the line up and down, but because he prides himself on giving the customer exactly what he ought to have.

"A customer comes in and tells him he is thinking of purchasing a new lens for his studio. He talks over the size of the room with the customer—the way the skylight is built, and many a time has he hopped on a street car in the evening to pay the studio a personal visit just to be sure his customer would get exactly the right lens.

"And he is just as much of a wizard with the amateur customers; he has a most skillful way of finding

out just how the amateur is progressing, and many and many a time he can be seen going over a bunch of negatives or prints, with a running fire of advice and counsel.

"When Mr. Amateur makes up his mind that he needs a better camera or some special equipment you don't have to look far to see who is going to sell it to him.

"You have got to sell more than just the goods these days to build up your following."



A Lesson on Salesmanship

"He was the most eloquent orator I ever listened to. He painted the benighted condition of the heathen so clearly that my deepest passion was aroused. I resolved to break a life-long habit and contribute a dollar to teach the gospel to my benighted brethren. As the speaker proceeded I decided to make it five dollars, and then ten. Finally I knew it to be my duty to give to the cause all the cash I had with me—twenty dollars. The pleadings of the orator wrought upon me still further and I decided to not only give all the cash I had with me but to borrow twenty dollars from my friend who sat at my side. That was the time to take up the collection. However, the speaker proceeded and I lost interest and finally dropped off into a sweet slumber and when the usher woke me up by prodding me in the ribs with the collection plate, I not only refused to contribute, but am ashamed to state that I stole 15 cents from the plate."—

Mark Twain.



Don't forget that there are customers for the highest priced goods.

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Tips for the New Clerk

"Yes, I know I am green—tremendously green (for want of a better adjective)—in the selling of cameras and photographic supplies, but I do so want to make good.

"You see I had to step into this job in a hurry because Jimmy, the old standby, had to join up."

Thoughts like the foregoing are agitating a good many minds just at present, so you "old regulars" please excuse us if we devote a few words to help out our friends new to the game.

The most frequent calls will be for film, so we will want to learn the most popular sizes and prices, and how to avoid mistakes.

Before the war the No. 2 and 2A Brownie films were the most called for and since the war the Vest Pocket Kodak size has had a big increase owing to the thousands of those popular little Kodaks accompanying the boys on their way.

Now before we take up sizes and prices—

First, all Eastman Film is now Speed Film;

Second, Autographic Film can be used in old style Kodaks and Brownies, and old style (N.C.) film can be used in Autographic Kodaks and Autographic Brownies, but to get Autographic results, *Autographic Film* must be used in Autographic Kodaks and Autographic Brownies.

The Stereo Kodak, the Panoram Kodaks, and the box form Brownie cameras are not equipped with the Autographic Feature.

Hanging near the Film Cabinet, or wherever the stock of film is kept, you should find an Eastman Film Schedule.

This Schedule gives the size of the film, the number by which each

film is designated, the camera or cameras in which it can be used, and the price for 2, 6, 8, 10 and 12-exposure rolls.

When no price is given under any one of the exposure columns you will know that the film is not spooled in that particular number of exposures.

You will note that all Autographic Film numbers are printed in red and prefixed by the letter "A"; all Non-autographic N. C. Film numbers are printed in black. When the customer asks for a roll of film by number, or designates the instrument in which it is to be used, handing out the right film is a simple matter.

On the other hand, suppose the customer simply asks for a roll of, say $3\frac{1}{4} \times 4\frac{1}{4}$ film. Upon consulting your film schedule you will note that there are four different numbers for film in this size, indicating that $3\frac{1}{4} \times 4\frac{1}{4}$ film is spooled in four different ways.

No. 118 is the Non-autographic N. C. Film, and will fit all No. 3 Autographic Kodaks, all old style No. 3 F. P. Kodaks, and the No. 3 Folding Hawkeye and No. 5 Weno Hawkeye camera, but it will not fit the No. 3 Brownies, nor the No. 3 Bullseye Kodak.

You will also note that $3\frac{1}{4} \times 4\frac{1}{4}$ film is spooled on a $4\frac{1}{4}$ inch spool for use in the No. 3 Cartridge Kodak, so when the customer simply asks for a certain *size* of film, always inquire as to the camera it is to be used in, otherwise you may supply a film that will not fit his camera, and nothing incites a Kodaker to greater wrath than to find, when he is out of reach of supplies, that he has been given the wrong film.

Your next greatest call will probably be for Velox paper. When a

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customer asks for the size only, or is shopping for someone else, you can safely sell Special Velvet Velox, as that grade is well adapted to the average amateur negative.

You will find it an easy matter to post yourself on all grades of Velox by studying the Velox Book, a copy of which you will find among the store's advertising material.

If a customer asks for some developer, inquire if it is for use in developing films or plates, or for use in developing prints.

Developers for films and for papers differ in their chemical make up, and while there are some developers which may be used for either purpose, there are developers, such as Pyro, which should not be used for developing prints.

A glance at the label will, however, put you right, once you have ascertained the purpose for which the developer is to be used.

In selling Kodak Portrait Attachments, and Kodak Sky and Color Filters, always find out the size and name of camera, because differences in camera construction entail differences in the mountings of these attachments, and it is of the utmost importance that the right one be selected.

Obtain copies of the various catalogs, and study them carefully and thoroughly, so as to familiarize yourself with the various styles and sizes of instruments, and as to the appearance and use of the various sundries, so you can readily locate them in your stock and so explain and sell them intelligently.

Never guess at anything; if you don't *know*, look it up in the Catalog, or ask someone in the store who does know.

There is nothing complicated nor difficult in selling Kodak goods if you will but spend a little time in

studying our Catalogs, Manuals and other booklets, which afford the information in detail.



Color in Display

There is a jeweler in one of the big-lake cities who has a display window of rather small size.

Recently he installed a display of diamond rings; the foundation of the display was a series of semi-circular steps covered with orange velvet, and each ring was displayed in an orange velvet case of exactly the same shade as that covering the steps.

You couldn't pass by that display if you wanted to; that vivid spot of color would yank your head that way in spite of everything.

Checking the people passing for fifteen minutes, a little before 1 p.m., eighty-seven out of the first hundred were halted by the display.

The rings were to be sold on an easy payment plan, and an inquiry in the store developed the fact that they were selling more rings than they had sold in months previous, and that no advertising, outside of the window display, was being done.

Later a similar display was used for pearls; the color in this instance being a soft dove gray, and it proved nearly as effective as the previous one.

In both instances it was the one dominant spread of color that attracted the eye.

Two contrasting colors in harmony might have proved equally effective, but if more than two colors were used the eye would not have been so easily attracted, as we are more accustomed to seeing a number of colors than one color in a mass.

Orange and black harmonize perfectly, so if you have a small win-



The Office Building at Kodak Heights. Dimensions 60 feet by 200 feet, three storeys. The railway tracks in the foreground are those of the C.P.R. main line to the West.

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dow try some time the effect of a drape of orange velvet to act as a background for just one No. 3-A Autographic Special Kodak. Place in front of the Kodak a small card telling what it is and the price, and then note how many people the display attracts in a given time.

One good sample print to accompany and balance the card will help out, but do not add anything more or else the effect will be destroyed.

A display as simple as this is only effective in a small window, but no matter how large your window strive always for simplicity.

If your display is to consist of a number of items see that they are related items, and arrange the goods so that the passersby can see how and why they are to be used.

Make your display windows create a *desire* for the goods—this done you have the people looking for the way into your store—and that is what your display windows are for.



How Much Are You Worth to Yourself?

Sometimes it does us good to look at things from a different angle. Did you ever stop to figure out just how much you are worth to yourself in dollars and cents? You can do it right to the penny. Your brains are just as much property to you and have just the same kind of commercial value as a piece of real estate yielding rent.

Your weekly wage is probably a fair standard of the value of your labor. Do you earn \$10 a week? That is \$520 a year or 10 per cent. on \$5,200, 5 per cent. on \$10,000, 2½ per cent. on \$20,800. Do you earn \$20 a week? That is \$1,040 a year, 10 per cent. on \$10,400, 5 per cent. on \$20,800, 2½ per cent. on \$41,600. Do you earn \$30 a week?

That is \$1,560 a year, 10 per cent. on \$15,600, 5 per cent. on \$31,200, 2½ per cent. on \$62,400.

And what of all this? Just one point—that there is an enormous yield of interest on what you know. Knowledge—the most easily acquired property in the world, the investment yielding the biggest rate of interest, the most saleable merchandise in the universe—there is no price an employer will not pay for it.

If some one handed you \$31,200 invested in real estate or other property yielding 5 per cent., which is a fair rate on a sound investment, you would feel pretty fortunate—you would feel like a pretty fair property owner; and yet every one of us has the possibility of becoming a property owner, beyond his fondest dreams. Your property is *what you know*; no one can take it away from you—it is not affected by the thousand and one conditions which increase or decrease values in tangible property.

Your only investment is your earnest effort—your desire to learn—to avail yourself of every possibility for advancement which surrounds you. *What are you doing each day to be worth more to yourself?* For remember you are first, and it is only through your value to yourself that you are of any value to your employer. The whole world is your field. All knowledge gained for centuries in the past, in science, literature, and art, is an open book for you to read.

This generation is prodigal as no other in the means for equipping you to be worth more to yourself, more to your employer, more to the world in which you live—for the asking.

How much are you investing in yourself?—Store Topics.



Ten Minutes *with the Boss*

“UNDER ordinary conditions, Sam, new customers do not appear fast enough to take the place of the old ones, and every progressive merchant realizes the importance of making every customer a permanent one.

“If you will recall, Sam, some time ago we checked over the ledger for discontinued accounts, and when I telephoned to such of the discontinued customers as I could reach I found some interesting and some disconcerting facts.

“Another store not long ago made a similar investigation on a somewhat larger scale. This store interviewed 198 householders to ascertain why they had ceased buying from one store and had become patrons of other stores.

“At the conclusion of the interviews the answers were tabulated with the following findings:

Indifference of salespeople.....	47
Attempts at substitution.....	24
Errors	18
Tricky methods.....	18
Slow deliveries.....	17
Over-insistence of salespeople...	16
Insolence of salespeople.....	16
Unnecessary delays in service....	13
Tactless business policies.....	11
Bad arrangement of store.....	9
Ignorance of salespeople concern ing goods	6
Refused to exchange goods...	4
Poor quality of goods.....	1

“Now, Sammy, what is true in one store progressive enough to pursue such an investigation, is pretty

apt to fit another store of similar calibre, and that tabulation made me do some pretty tall thinking.

“It is true, Sam, that this tabulation presents a census of a number of stores, some of high quality, and so on down the scale to those pursuing doubtful methods, as shown by the figures opposite ‘Attempts at substitution,’ and ‘Tricky methods.’

“But what gave me the hardest jolt, Sammy, was that the largest number of people had transferred their business to other stores because of indifference of salespeople.

“I know that more than once have I left a store, vowing never to enter it again because I felt that I had not been properly served, and I presume you have had similar experiences.

“I have been watching our people here pretty closely since I read that statement, and I am glad to say that I have little complaint to make—but just the same we must have a place somewhere in that ‘indifference’ column.

“I have sold goods long enough, Sammy, to realize that it is not always easy to sustain interest and give one hundred per cent. service to the customer.

“The person in front of the counter is just the same in make-up as the salesman behind it, and some of them are a bit peculiar and hard to get along with, I’ll admit.

“But the greater percentage of customers is composed of normal,

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intelligent and good natured people, who enter the store with an open mind willing to be agreeable and expecting intelligent and courteous attention.

"We are all liable to physical derangements, and none of us are fully free from outside cares or worries, and sometimes these press pretty heavily upon us, but we have no right to obtrude these upon the customer, nor give him or her less attention because of them.

"The great trouble seems to be that some salespeople seem to think that they are in the store only to hand out what the customer asks for, and that that ends their responsibility. Yet these very same people would be the first to yell 'murder!' if they were treated with indifference when they were in front of the counter.

"Good salesmen are not just born that way, Sammy; they are made, and made mostly by themselves, because they have the intelligence to see, and the tenacity of purpose to do the right things at the right time.

"You know more than one salesman in other stores to whom you always go, and you usually find him busy, and at that you are willing to wait until he can attend to you rather than be served by someone else.

"And when he waits upon you he does so with a smile, and he makes you feel that he is personally and vitally interested in seeing that you obtain just what you want—and that is why you keep on going back to him.

"All this is so obvious, Sammy, that it seems foolish to talk it over but we both know that this indifference upon the part of salespeople does exist, and that it exists because they do not use their thinkers.

"The other figures in the tabulation are all well worth thinking over in the efforts to improve our store conditions and to make ourselves one hundred per cent. efficient, but doesn't it seem queer, Sam, that the complaint having the largest percentage checked against it should be the easiest one to do away with."



Advertising Influence

The average individual is sometimes a bit skeptical as to the selling power of advertising; he may even tell you that he never reads advertisements, yet some day should his wife or mother say to him, "Jim, won't you please run over to the store and get me some soap and some cleaning powder?"

And when the clerk inquires "What kind?" it's ten to one he'll say "Ivory and Old Dutch Cleanser."

He notices his shaving kit getting short on supplies, so he drops in at the drug store on the way home and asks for a Williams or a Colgate shaving stick, a box of Mennen's Talcum, and a bottle of Pinaud's Hair Tonic.

He asks, in every instance, for these specific brands because their names have become familiar to him through long and continuous advertising, and he automatically or subconsciously asks for them because of this influence.

If you happen to live in New York City and want to purchase a certain book the name "Brentano" comes to mind. If you think of something extra fine in jewelry what name comes first to mind—"Tiffany"—and why? Because of *advertising*.

Yes, sir! people do read, and are sold by advertising.

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Two Birds with One Stone

We are always anxious to learn of methods that have proved successful in selling the goods, for one of the chief functions of the Kodak Salesman is to disseminate among its readers information that will help them to increase their sales.

If you have any method that has got or is getting results, please give us particulars so that we may pass it along for the general good.

sales of sundry articles that the amateur photographer needs in his work. Further, he gets the names and addresses of scores of amateur photographers who are not yet his customers and proceeds to win their steady patronage. The wording may vary, but the specializing on photography is ever to the fore. Frequently other lines of goods are mentioned after the photographic appeal, our customer believing that he gains

Let Me Solve the Puzzle.

Your Christmas list contains names that are stickers, but I think I can solve many of the puzzles for you, because everybody likes pictures and something photographic is sure to suit. Even if the friend in the case already has a camera, there are countless things he or she will find useful. I shall appreciate your consulting me about your difficult cases, but I shan't press you to buy.

With the double purpose of getting the names of amateurs not on his list of customers and increasing his sales at the Holiday Season, a live wire dealer makes use of cards and circulars as well as newspaper advertisements, with messages similar to that in the centre of this page.

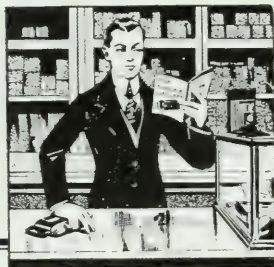
About December 1st he gets the initial message into every home in the neighborhood, and in his display windows, and other places of prominence around the store he places cards carrying the same suggestions. They bring results aplenty.

His sales of cameras for gift purposes are very large, and so are his

more by being known as a specialist on things photographic than by doing what others do—make a general appeal with several different lines, none being consistently featured.

The message needs must be pithy to be effective and studious care is taken to avoid the hackneyed style of dull formality.

This scheme is especially effective in selling Albums, which are always acceptable to the amateur photographer, and "How to Make Good Pictures" goes with many another higher-priced article sold as a present, whereby is a double end accomplished.



The Primary Page *for the* Beginner Behind the Counter

ALONG about this time of year you are quite apt to receive a call from some customer to whom you sold a camera last Summer, with a complaint that the camera doesn't take as good pictures as it did at first.

The first thing for you to do will be to examine the instrument to see if the lens is clean.

Carrying the camera over dusty roads, and using it on damp days will, even when the camera is protected by a carrying case, cause a fine film to settle on the outer surfaces of the lens, and this film of dirt will materially affect the operation of the lens, cutting down the light and affecting the quality of both definition and brilliance.

Instruct the customer to examine his lens frequently by looking through it, with the shutter open, and the back of the camera removed.

If the lens is dirty it should be wiped clean, both front and back, with a clean, soft, linen handkerchief.

Large spots of dust or dirt on the lens will cause defects in the picture, and if the lens is evenly covered with a film of dust or moisture a great deal of light will be cut off and make the negative under-timed.

While we are speaking of dust it may be well to mention that defective negatives are often caused by particles of dust which have col-

lected within the camera, and which will settle upon the surface of the film in small particles, and which will produce small dark spots in the prints.

The inside of the camera and bellows should be wiped out occasionally with a slightly damp cloth.

In Summer, or after the camera has remained idle for any length of time this should have attention.

But supposing you find the lens bright and clean—then what? The customer tells you that in the Summer he made snap shots up to four or five o'clock, or even later, and obtained fully timed negatives, but that lately so many of his exposures don't show hardly anything in the negative.

He has simply overlooked the fact that the sun's rays have been growing weaker and weaker with the departure of Summer. From now on, until the return of Spring, fully timed snap shots can only be made between the hours of 10 a.m. and 2:30 p.m. (except in tropical and sub-tropical latitudes, and then only when the sun is shining).

There is perhaps one more exception, and that is, when the ground is white with snow when snap shots can be attempted a little earlier and later in the day.

Advise your customer to use a tripod and make "Time" exposures whenever the light is not strong and brilliant.

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At first he will be apt to go to the other extreme, and over-expose; but a little experimenting with the smaller stop-openings, and "Time" exposures ranging from $1/5$ to one second will soon give him the fair average exposure.

There are a number of excellent exposure meters and tables in the market, but the average amateur will not take the time to use them though they would be of material assistance.

Fortunately for the amateur, he can depart quite a ways from the absolutely correct or normal exposure, owing to the remarkable latitude of Eastman N. C. Film, but this of course does not mean that he can make an exposure without any thought whatsoever and then expect the film to "do the rest."

Advise always towards a full rather than an under-exposure. If the negative is somewhat over-timed and too dense it can be reduced to good printing quality, but a bad under-exposure can not be intensified to good printing quality because there is nothing to build upon.

But a normally exposed and *under-developed* negative can be successfully built up by intensification.

Another point: a good many amateurs when using a color screen or ray filter fail to remember, or do not know that when the screen is used the exposure must be lengthened in accordance with the strength or depth of color of the screen.

At this season examine your customers' negatives carefully for evidences of under-exposure; seek for the cause and then put them on the right road.

In discussing and explaining the use of color screens do not fail to explain the importance of the multiplying factor (that is the increase in exposure with the screen in use).

This factor may be figured either of two ways: it may be figured for the rendering of clouds and sky and without reference to detail in nearby objects or detail in dark colored objects, or the factor may be calculated for exposures that will record shadow detail.

When figured the first way for the Kodak Color Filter, a factor of three would be ample, but as the amateur in practically every instance desires detail in the shadow the factor of three would be misleading for such results, so with that end in view the Kodak Color Filter is given the factor of ten.

The issues for April and May of *Kodakery* for this year each contain valuable articles on color filters, and we suggest you look up these issues and re-read both articles.



"Kodakery" for January

You are going to miss something if you fail to read the January *Kodakery*.

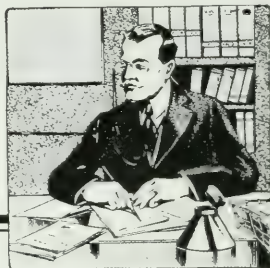
The leading article, "Kodak War Portraits," is splendidly illustrated by "real stuff" right from the front. If you want to learn a lot about making out-door silhouettes, and mighty attractive ones, the January *Kodakery* will post you fully.

Articles on keeping an Album, Photographing Moving Objects, Cloudy Day Snap Shots, and finally an article by Dr. Mees of the Kodak Research Laboratory, written in his most entertaining vein.

Dr. Mees is one of the few scientists who can make the layman fully understand what he is writing about, and his story on "The Most Wonderful Sensitive Material" is up to par.

A goodly bunch of general illustrations help to round out the issue.

Our Query Column



Query Column

What is meant by the focal plane?

The focal plane is the plane on which the image made by the lens is brought to the sharpest focus. This is the position at the back of the camera occupied by the focusing screen when placed in position for exposure. In roll film cameras the film unrolls across the focal plane.

Can you intensify a lantern slide after it has been colored?

Not without first removing the color.

Are there two sizes of lantern slides?

Yes, the standard British size is $3\frac{1}{4} \times 3\frac{1}{4}$ inches; in this country $3\frac{1}{2} \times 4$ inches.

What is the derivation of the word lens?

From the latin word lens, a small bean or lentil.

Can good negatives be produced without a lens?

Yes. In place of the lens a thin metal plate is used in which a minute hole has been made with the point of a needle. This method is called "pin-hole" or "stenopaic" photography. The exposure is necessarily much longer than when a lens is employed.

How do you convert Fahrenheit temperatures into Centigrade?

Subtract 32, multiply by five, and divide by nine. To convert Centigrade into Fahrenheit, multiply by nine, divide by five, and add 32 to the result.

To help build future business—

Fill out the Kodakery
Subscription Blanks.

The great salesman must have profoundly at heart the interests of his customer, for no business can develop except as it promotes the interests of those who use its goods or its services.

Charles M. Schwab





The KODAK SALESMAN

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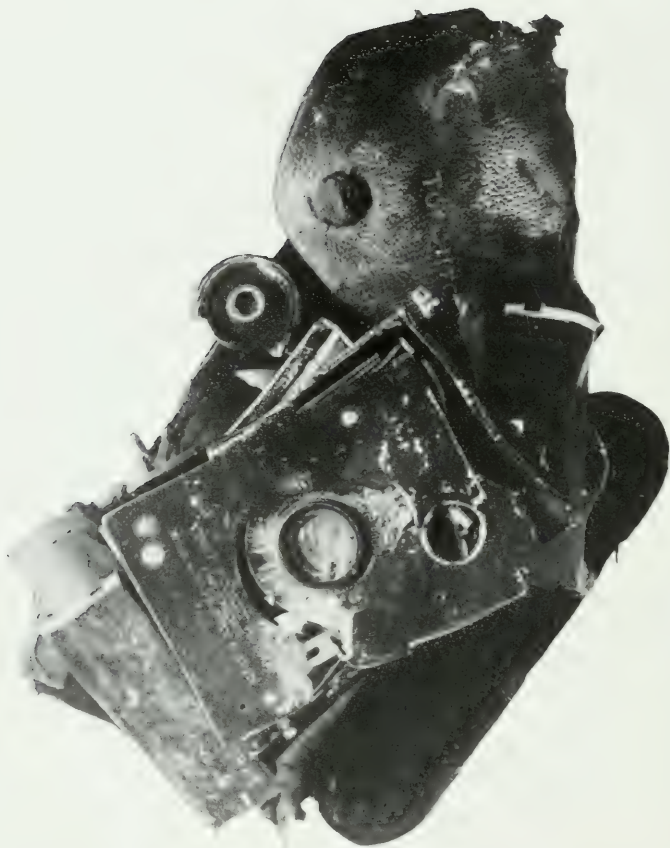
**It's no use waiting
for
your ship to come in
unless
you have sent one out.**

The Feather and Oil

“As the story goes—the weather had been damp, the doors in the boarding house had swollen and the hinges creaked. One man took a feather and dipping it in oil applied it to the hinge and the hinge ceased to creak. The other man lost his patience and yanked the swollen door so hard as to pull it entirely away from the hinge and had to go forth and make his damage good.

“There are two types of men—he who goes among his fellows with a feather and oil and he who yanks things still further out of order when something goes wrong.”

—*Trumbull Cheer.*



**Vest Pocket Kodak Carried in France
Through 1916-1917**

Used in Ypres salient, Somme, on Arras line, 1916; Vimy Ridge, Hill 70 (Lens), finally smashed by shell splinter near Passchendaele in November, 1917.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 3

JANUARY, 1918

No. 12

Between Us

Concentration is the key to success. Just concentrate on that statement for a moment.

The men who achieve success in any line are those who are able to bring to bear every force they possess on the problem to be solved, and to hold those forces in line to the exclusion of all else until the end desired is attained.

The power of concentration can be cultivated, not always to the highest point, but it can be strengthened to a surprising degree, and each degree is one step further towards the goal of success.

If you really want anything you can get it if you go after it hard enough.

Did you ever stop to think that it is the failures that make the successes possible?

The failures make the successes stand out from the common herd—and many men have been failures until they learned to concentrate, and dig, and concentrate, until the way was clear.

Confessions of a Salesman



“ONE boiling hot day last summer I decided that I needed a new pair of shoes. It was the sort of a day that made even breathing seem an effort, and I knew that the shoe salesman was in for it because I am difficult to fit.

“He tackled the job with interest just the same; he showed and tried on various styles, climbed ladders up and down, visited the stock room twice and then shook his head smilingly: ‘No sir, we haven’t a shoe in stock that will fit you correctly, and I am very sorry to have taken so much of your time.’

“I inquired if there wasn’t a pair that would come pretty near doing it and he replied that there were two styles that *might* do but that neither he nor the store could afford to sell anything but a perfect fit.

“I suggested that he let me again try on the two styles he mentioned, but he shook his head once more, and said that he would much rather not, because there was a chance of one style pinching my toes, and that the other might be too loose a fit over the heel after I had worn them a few hours.

“He had put in a good hour’s time, and was tired and hot, and a good many salesmen would say that he would have been justified in fitting me as near as he could and letting it go at that.

I left the store and went to another directly across the street.

Here the salesman discovered the exact duplicate in size and style of the shoes I was wearing in the very first pair he showed me, and I was fitted in less than ten minutes.

“I told this salesman of my experience in the other store, and he asked me to describe the first salesman. At the conclusion he grinned and said ‘I thought so,’ and then said that he wished he had only half of his personal following. He said that without a doubt the man across the street was the highest paid shoe salesman in the city—because he had such a big following.

“Now when I want another pair of shoes, to which salesman am I going?

“In this particular case I am free to confess that the choice would not be so easy, as both salesmen were courteous and painstaking—but I think I would go to the first one because he had proved himself through and through.

“Have you ever stopped to think as to how the customer is sizing you up, just as you are mentally studying him?

“He is, of course, most interested in what you have to sell, but you will receive your share of scrutiny because of the way you sell, and because of your personal appearance.

“His opinion of you is quite apt to be superficial, so it always pays to do your best to make a favorable impression; *then* if he is satisfied with what you sold him and the way

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you sold him you as an individual will be quite apt to register an image in his brain that will bring him back to you.

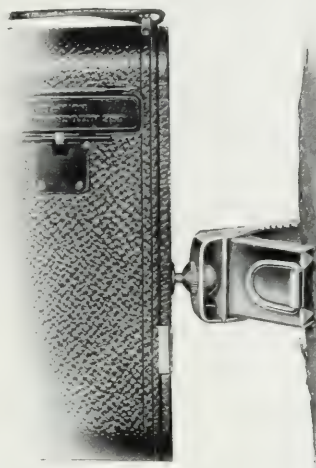
"I once lost a good customer by selling him something that he wanted, but which he should not have had. He had money, was a beginner in amateur photography, and had succeeded fairly well with a fixed focus camera. He came to me and said that he wanted just the finest outfit to be had and I sold it to him. He just couldn't remember to adjust the focusing scale, and Anastigmat lenses and stop-openings were 'Greek' to him, and because of this his results were not as good as with his old fixed focus camera. He of course blamed it all on the new camera, and blamed me for selling it to him, which led to a severance of diplomatic relations between us.

"When you see a nice fat order in sight it is pretty hard to turn it down, but in this particular instance I would have been better off had I advised against it. On the other hand, I did my full duty by this customer, as I did my best to instruct him in the use of the new camera, but to no purpose, because he was of a nervous, fussy temperament and he just simply couldn't remember what to do.

"When you are selling a man something which has to do with a recreation or hobby, you will have to spend more time with him than when you are selling necessities.

"He likes to drop in and show you his latest efforts; to see what you have that is new, and very often to seek advice.

"You naturally will accumulate a few 'bores,' and perhaps one or two genuine 'pests,' but you will find it pays to treat them all with courtesy."



The Kodapod

Very often carrying space is too limited to take along a tripod and a little Kodapod tucked away in the pocket will answer the purpose just as well when a tree, fence, or similar object is near at hand.

The Kodapod is held in place firmly by a strong spring, the jaws having a grip like a bull-dog. By means of the clamping screw (not shown in the illustration) the ball may be loosened to allow the camera to be adjusted to the correct vertical, or horizontal position.

There are a good many of your customers who will want the Kodapod if you give them an opportunity to see it.

PRICE

Kodapod.

\$1.50

Boost the sale of "How to Make Good Pictures," for it will in turn boost the sale of the other goods

The KODAK SALESMAN

"To Sell the Street"

"What is the function of a store window" was the question asked of the display manager of a large store.

"To sell the street," he replied.

"Do they?"

"About eight per cent. of them do, and the remaining ninety-two per cent. are neglecting the greatest little salesman they have."

Everyone interested in retail merchandising can read with interest and profit the article in the *Saturday Evening Post*, November 17, 1917, entitled "Selling the Street," from which the above quotation has been lifted.

Let us once more quote from the remarks of this display manager:

"It isn't, after all, the number of people who go by, but the people who come in that count.

"I could pack the frontage facing our store so thick with people that they would have to call out the police reserves, and I should never make one sale.

"Two clowns hitting each other over the head with a couple of pig-skin bladders will attract a thousand per cent. more people than twenty five-dollar waists at twenty-five cents—outside the store."

Installing window displays that will sell the goods is just a matter of plain common sense.

Articles of everyday use, with which every one is familiar, can be made into a selling display simply by artistic and harmonious arrangement, but when the goods you have to sell are not known to all the passersby you must arrange your display so as to show what the goods

are for, and how they can be used to afford service or pleasure to the purchaser.

A miscellaneous assortment of cameras, tripods and various photographic accessories will mean nothing to many hundreds who pass your store.

On the other hand, just one camera, and an attractive picture or so together with a card telling the price of the instrument, and conveying the idea that it is a simple matter to produce good pictures, and you have a selling idea that will "get over" to everyone who looks in your window.

To prove this point let us get away from your own proposition for a moment:

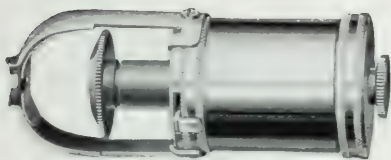
You stroll down the street past a window full of various styles of thermometers; you may possibly give the window a hasty glance and pass on, because you feel no immediate need for such an instrument.

Should, however, this window include a number of cards telling you of the importance of a fever thermometer in the home; how a bath thermometer will help keep the baby in good health, and how the girls can make better candy if they use a candy thermometer—then that window stands a good chance of getting you into the store and making a sale.

Originally store windows were planned to get light into the store, but it has been found that they can be made far more useful as a means of getting *customers* into the store—and you really can not make sales without customers, can you?

Whatever else you leave undone, remember always to fill out the Kodakery Subscription Blanks.

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The Kodak Self Timer

"It presses the button"

With the Kodak Self-Timer there's plenty of time for the one who is taking the picture, to get into the group and strike the right attitude before the self-timer clicks the shutter. The time between the release of the Self-Timer and the actual clicking of the shutter is controlled by the air-lock screw at the bottom and delayed speeds of approximately one-half second to three minutes may be had by turning the screw to the left or right. The Timer, of course, has no influence whatsoever on the shutter speeds, it being simply a means of releasing the shutter.

There has been a very considerable demand for a device of this kind and no doubt many of your customers will want them.

Kodak Self Timer, \$1.50

"Kodakery" for February

There are some mornings when we don't seem to care much for the author of "Beautiful Snow," but most of us do appreciate snow pictures when successfully photographed. The first article in the February *Kodakery* gives some valuable pointers on this subject.

Dr. Mees tells of the use of photography in Astronomy, and you know that means a good story.

The closing article on Focusing Images in Mirrors may surprise you, but its information is accurate and of value, and you will find it well worth reading.

At Kodak Heights

Several people who ought to know have told us that we have the most modern and best equipped power-plant in Ontario and as engines and machines interest nearly every person, we show in this issue some of the equipment that enables us to turn out the good goods you sell.

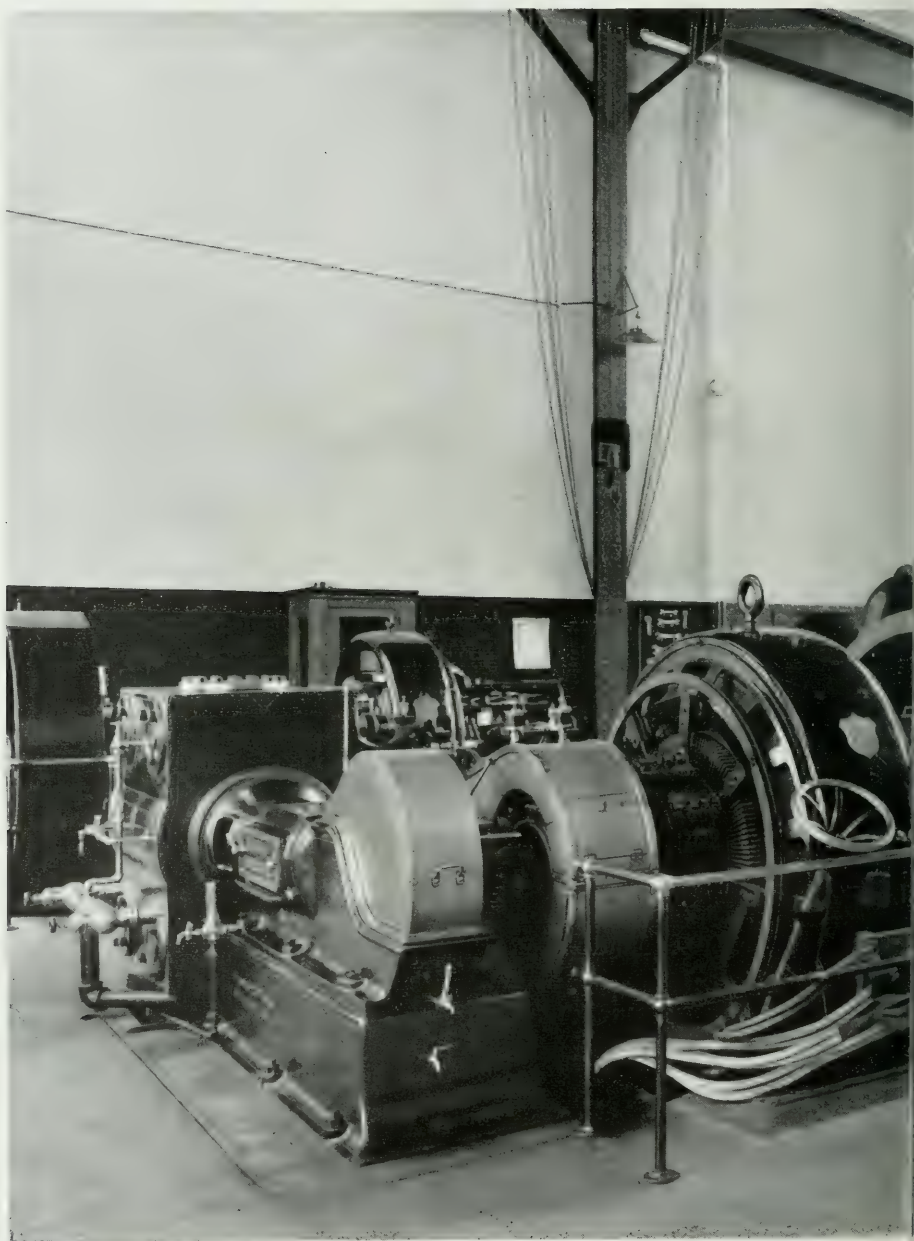
The picture across pages 8 and 9 shows the engines and generators from which is derived the electrical power to run the whole works. The big fellow in the right foreground is proud of his 11-ton fly-wheel and drives a 300 kilowatt generator.

To the left, one behind the other, are engines connected to generators of 150 and 62½ kilowatts capacity, giving us a total of 512½ kilowatts. This equipment supplies light for the plant as well as the power to drive upwards of 175 motors ranging from 1-10 to 30 horse-power. Between the two engines in the foreground is the stairway leading to the boiler-room, with its battery of four boilers each of 300 h.p.

Many of our visitors have been surprised that we should have such a large ice-making plant as that shown in part on page 10, but of course in the manufacture of sensitized photographic goods control of temperature is desirable and the ice-machines play an important part in the production of plates, papers and film. They are located in a separate room adjoining the engine-room proper, each ice-machine being connected to its own steam engine. In the right foreground there's the largest of the units having a capacity of 200 tons in 24 hours.

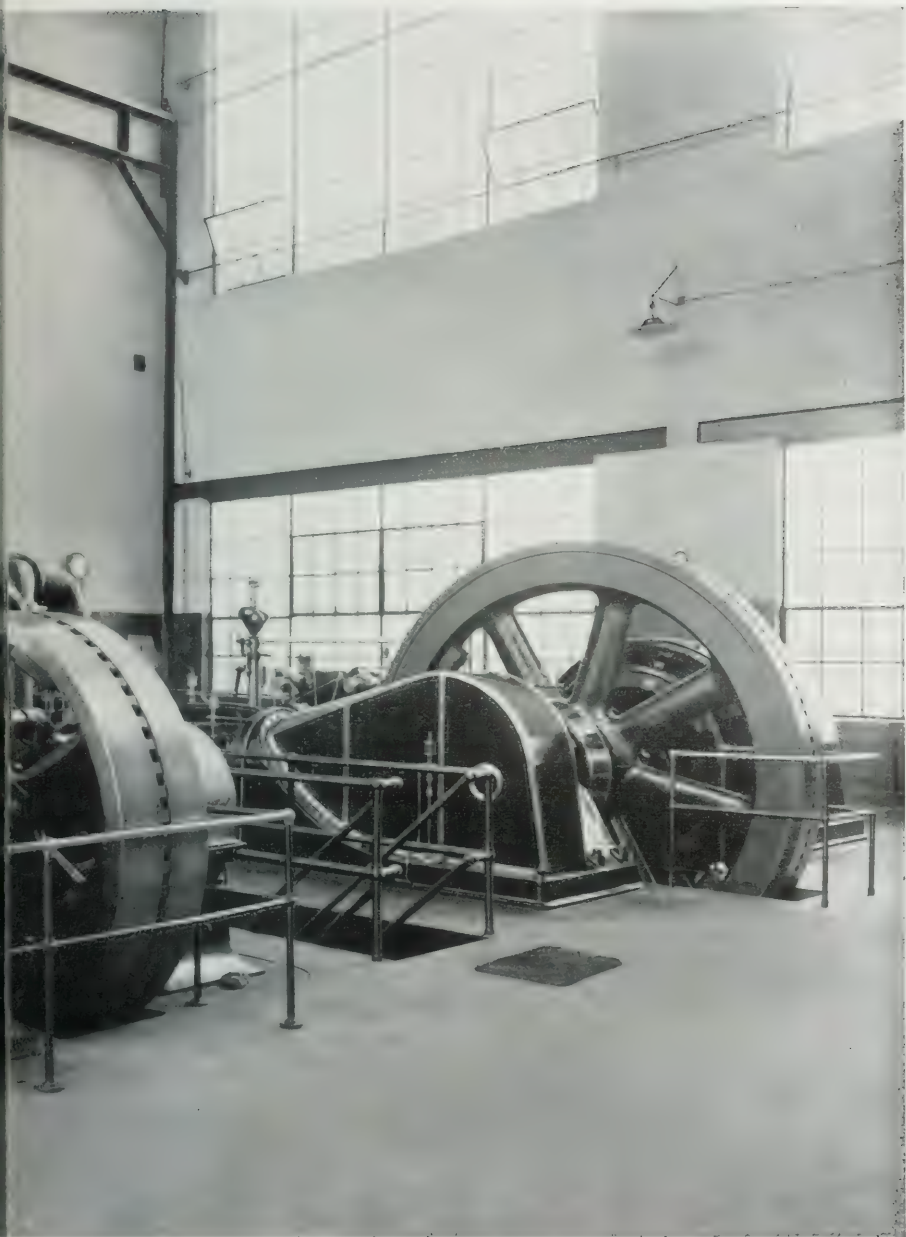
Notice that everything is kept in ship-shape order and when you visit Kodak Heights, a trip to the Power Plant will not be the least interesting part.

The KODAK SALESMAN



THE ENGINE
See page 10

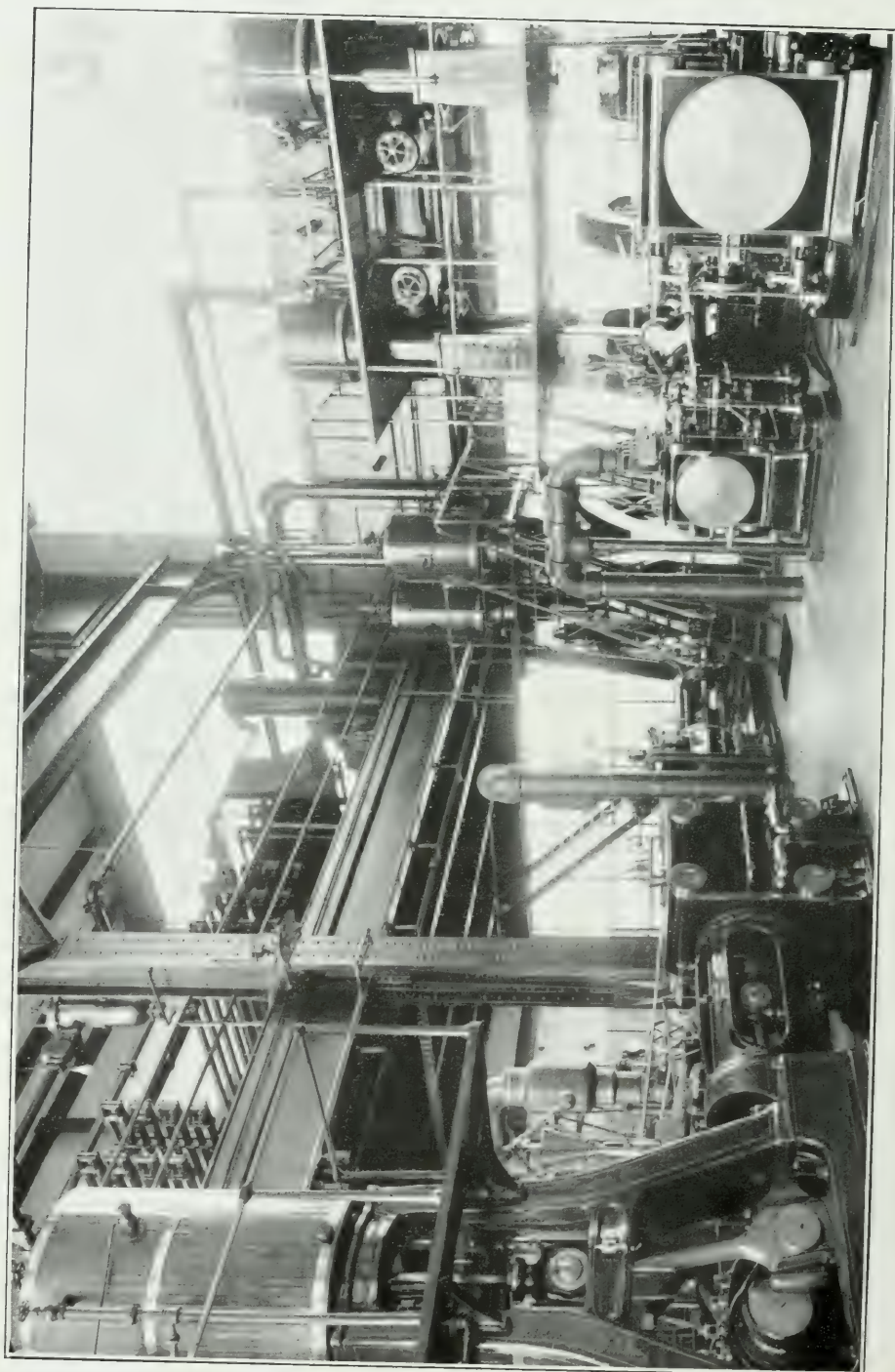
The KODAK SALESMAN



ROOM

7

The KODAK SALESMAN



THE ICE-MACHINES



Ten Minutes *with the Boss*

"SAM, the other day I overheard two of the boys complaining that there was too much 'red tape' about our stock-keeping and accounting systems, and that they couldn't see any use in it.

"I confess, Sam, that there was also a time when I couldn't see much use in it, but experience teaches us a whole lot of things.

"Every business man, no matter how successful, must have dealings with the bankers. Successful expansion or building up of any business depends not only on successful buying and selling methods, but on the establishment of credit.

"Now, Sam, suppose that I find I can use a few extra thousands to good advantage, and so go to the bank to arrange for a loan. The first thing the bank will want to know is how apt will I be to meet the obligation promptly.

"The bank will want a statement from me as to my affairs. If I can only tell them that I did a business of so much last year, and that my stock is worth approximately so much and that my sales for the current months seem to be larger than last year, and if I can not show them by my records that my statements are *facts* instead of guesses they may discount my statement a very large per cent. and so cut down my borrowing power.

"On the other hand, if the bank knows my accounts have been thor-

oughly and carefully kept it will consider them carefully because it is anxious to have its money working when it is working for the right people.

"I know that by having the reputation for keeping an accurate and modern business record I have increased my credit standing in the community, and with the banks a goodly per cent.

"Now, Sam, let me tell you of an actual case that came to my attention. This particular merchant kept no accounts, and when asked for a statement by a financial agency he just wrote across the face of the blank sent him, 'Still doing business,' and so even the banks in his own home town were mighty careful and conservative regarding his credit ratings.

"His successor, a young man with up-to-date ideas, saw right away that it meant many dollars to him to be able to give a complete and accurate statement.

"He immediately hired an expert to help him find out just where the business stood, and to install a system that would avoid all future necessity for guess work.

"With his new system in working order he found the banks much more willing to listen to him, and his credit rating increased materially because he could show them exactly where he stood.

The KODAK SALESMAN

"The boys may not realize, Sammy, that running a store without accurate knowledge of every part is just as foolish as trying to navigate a ship without a chart and compass.

"Now here is what I have to know and what my merchandizing systems tell me:

"What stock and what line we sell the most; the date all stock in the stock room was purchased; the amounts owed the store, and the amounts the store owes; the notes we have taken, and when they are due, and notes discounted; the insurance the store is carrying; the months of the year of heaviest demand; the variations from year to year in the seasons, and a whole lot of other necessary information.

"You see, Sam, even if it were never necessary for me to afford this information to anyone outside of the business I couldn't afford to fool myself.

"In the inventory I want to be sure that I am not listing old stock, shop-worn stuff, or goods unfit for sale, at figures that are too high.

"I want to know just what accounts are uncollectable so I can charge them off and not carry them as a possible asset.

"I want to know what goods are rapid sellers, and which ones are stickers; I want to know if we are overstocked on any items, and I want to know when to stock heavier to anticipate a rising market.

"I don't like 'red tape' any better than you or the rest of the boys do, Sam, and if you or they can show me how to prune out any part of the store system and still give me the information I must have for the benefit of us all—why go to it and I'll thank you for showing me."

V. P. Kodak Fitted with R. R. Lens

And now a Rapid Rectilinear lens for the little Vest Pocket Kodak.

This fills the gap between the single lens equipment and that of the anastigmats; it drives home another powerful argument in favor of the V. P. Kodak. In every detail of construction except in lens equipment, it is just like the \$8.00 V. P. K., having the same length of focus as the single lens and the body is all-metal with a black enamel finish.

We fully expect to be overwhelmed with orders for this equipment and just as soon as we can get the machinery under motion to let the public know about it through our magazine advertising campaign, you are going to be kept busy selling them.

The exigencies of war have interfered sadly with the supply of lenses for the popular *f.7.7* model and we suggest that you make a drive on the R. R. Lens model while the *f.7.7* lens model is unavailable, for though the former is by no means the equal of the latter, the new model should prove a serviceable substitute in meeting the demand for a V. P. K. with better lens than that fitted to the \$8.00 model.

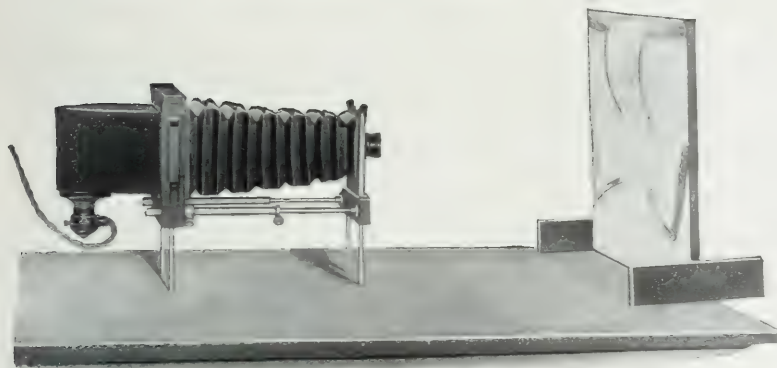
The specifications except the lens are the same as for the \$8.00 V. P. K.

PRICE

Vest Pocket Autographic Kodak,
with Rapid Rectilinear lens
Speed U. S. 8. - - - \$9.50

**Be courteous to the
"lookers"—then
when they are ready
to buy they may
remember you**

The KODAK SALESMAN



Kodak Enlarging Outfit

The Kodak Enlarging Outfit is a new and thoroughly practical instrument for general amateur use. It is small in size and so compact as to be easily stored. When in use, it can be placed on any table, desk or shelf.

Any size enlargement up to the size of the easel (14x17) may be obtained by moving the camera forward or backward from the easel and the holder is adaptable for use with negatives 4 x 6 inches, or smaller. Four jointed spring fingers hold the Bromide paper in position on the easel.

The approximate exposure for an 8 x 10 enlargement on Bromide paper, using an average 4 x 5 negative, a 60-watt Mazda lamp and stop U. S. 8, will be about (30) seconds.

The outfit is supplied complete with lens and diaphragm, the largest opening of which is U. S. 4, but the equipment does not include the 60 watt Mazda electric light bulb intended for use in the outfit.

The illustration shows the Kodak Enlarging Outfit set up on the table ready for use.

This outfit is just what the amateur, who does his own enlarging, needs. And the amateur finisher whose business does not require the use of the Eastman Enlarging Outfit, will find this one a valuable addition to his equipment. Every Kodak Enlarging Outfit you sell means bigger sales of Eastman Permanent Bromide Paper and the chemicals necessary to their development.

PRICE

Kodak Enlarging Outfit. - \$15.00

Hotel Advertising

The customer at a London hotel gazed at his plate.

"Waiter," he called, "I should like to know the meaning of this. Yesterday I was served with a portion of pudding twice the size of this."

"Oh," said the waiter. Then, after a moment: "Did ye 'appen to be sittin' by the window, Sir?"

"Yes."

"Then that accounts for it," he said confidently. "We always give people by the windows large portions. It's a good advertisement."



The Primary Page for the Beginner Behind the Counter

A LONG about now you are pretty apt to be questioned regarding the making of flashlight pictures, the best material to use and how to use it.

Without doubt the simplest and safest method is by the use of Eastman Flash Sheets and the Kodak Flash Sheet Holder.

As their name indicates, the flash sheets are sheets of paper cut to convenient size, and coated with a compound, which when ignited, burns with comparative slowness, and produces a broad, soft light.

The Eastman Flash Sheets are ideal for photographing one person or small groups, or for any subject or subjects not demanding an absolutely instantaneous flash.

In selling flashlight goods always warn the customer that they will be handling something that burns, and post them, if new to the work, with the following precautions:

When any flashlight medium is ignited it produces quite a sheet of flame, and care should be exercised so that the flame will not come in contact with lace curtains or other easy burning substances.

The Eastman Flash Sheet Holder is provided with a ring of saw teeth for fastening the flash sheet, and an aperture in the back permits the lighting of the sheet from behind, so the holder is always between the user and the flash sheet.

The Flash Sheet Holder may be held in the hand, or fastened to a

tripod by means of a socket screw with which it is provided.

Flash Sheets should never be placed one over the other, or with corners overlapping, as the force generated by the ignition might blow them off the holder and so cause damage.

If greater illumination is required use a larger size Flash Sheet.

There are two distinct classes of flashlight powders; the first is pure Magnesium, which is ignited by passing it through a flame.

This is accomplished by means of a flash lamp especially constructed for the purpose, the Magnesium being stored in a reservoir or compartment, and means provided for blowing it in small continuous portions through the flame.

Bear this in mind: *Magnesium is the only flashlight material that can be used in any CLOSED form of flash lamp.*

The worst flash light accidents that have ever occurred have come through the error of using a self-burning flash powder by mistake in a magnesium lamp. Be sure that you know what you are using and how to use it.

It would be highly dangerous to use any flashlight compound in any form of closed or storage lamp.

The correct flashlight apparatus for using flash compounds is so constructed that the flash powder is placed in an *open* pan or trough and ignited by projecting a flame into it.

The KODAK SALESMAN

Take our booklet, "By Flashlight," and study it carefully. You will find it highly interesting, and, also, that it will cover practically all points in the making of flashlights on which you may be questioned.



Twice Told Tales

Never, under any circumstances, oil any part of a camera shutter unless you want to put it out of commission.

If a shutter fails to function properly, and where the cause can not be easily ascertained and remedied, send it to the manufacturer for repairs.

Do not transpose lenses and so put two perfectly good Kodaks out of order, and so make two dissatisfied customers. We haven't the heart to tell you of all such errors but lenses should only be changed by an expert. Also, and likewise, never take a Kodak Anastigmat *f*.7.7 lens from a Ball Bearing Shutter and fit it to a Kodak Automatic Shutter. These are not interchangeable without special adjustments, which should be made at the factory.

Always remember that Premo Film Pack Films require either Premo developer, or else a longer development than roll film.

Premo Film Pack Film is from the same stock and coated with identically the same emulsion as Kodak N. C. Film, but it is specially treated to overcome scratching when pulling out the tabs. This treatment does not affect the speed or the quality of the film, but it does affect the development.

The Premo Tank Powders are compounded from a different formula than the Kodak Tank Powders, and permit the developing of the

film in the same length of time as the Kodak film.

The Kodak powders can be used, but in such cases the film must be left in the solution fifty (50) per cent. longer. The foregoing of course applies to tank development.

When tray developed, the operator can determine correct density in the usual manner.

When you send a camera to the factory for repairs, send at the same time a letter affording full particulars.

Frequently we receive a camera or other article for repairs, accompanied by the dealer's repair tag, bearing his order number, which he requests be returned to him. Without other instructions it is necessary for us to retain these tags for our files, so be sure to send a letter of advice as well.

Cable releases will kink if they are bent at a sharp angle, or the Kodak is forcibly closed upon them. This has happened in some instances and the dealer has returned the Kodak, claiming that the shutter was out of order, whereas the trouble could have been remedied in an instant by straightening the release.

Never allow a camera to leave your store without making sure that the lens is perfectly clean.

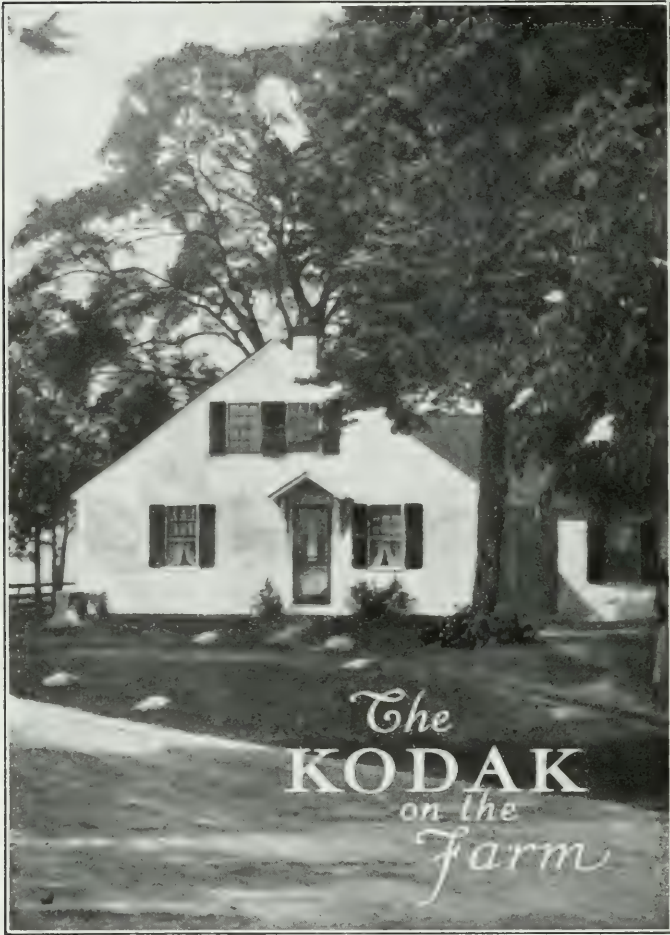
If the lens is dirty or has finger marks on it, it can not produce brilliant negatives.

And last, but not least, every time you sell an amateur camera, fill out the *Kodakery* subscription blank and send it in to us.

Kodakery keeps the beginner interested and enthused, and is a big business builder for you.



The KODAK SALESMAN



This picture, being in one color, fails entirely to do justice to the cover of "The Kodak on the Farm" booklet. The original is in four colors and the 32 pages inside are profusely illustrated with pictures that show how well Kodakery fits in with farm life—both for pleasure and for profit. We reproduce the cover as a reminder to you that this booklet is a wonderfully effective help in interesting the farmer-folk in photography. The boss can get any reasonable quantity of them with his name imprinted, for the asking, and you can use them to excellent advantage among your customers.

When a man says,
"I can't," the god
Terminus has him by
the collar and he's
ready for the discard.

You have a dollar.
I have a dollar.
We swap.
Now you have my dollar.
And I have yours.
We are no better off.

* * *

You have an idea.
I have an idea.
We swap.
Now you have two ideas.
And I have two ideas.

* * *

That's the difference.

—*The Advertising News*

The KODAK SALESMAN

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED



Have you done the
best you could to-day
for the man you hope
to become?

Reading—An Aid to Self-help

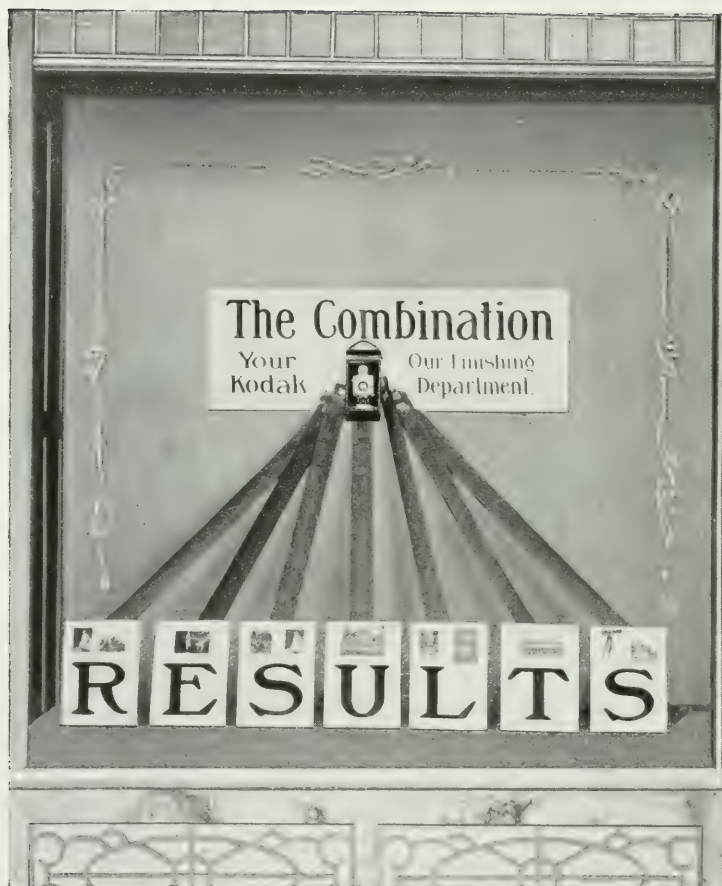
That reading is not simply for the literary man or as a means of recreation alone, to others, is an idea that is fortunately being rapidly outgrown.

Nowadays the business man as well as the ambitious clerk is coming to recognize more and more that in reading lies a practical source of knowledge as to how to develop ability in their line of work.

Moreover, there's a growing list of keen, helpful books on subjects of vital interest to the merchant, and his employee, books which will not only prove a source of inspiration, but give definite suggestions that can be applied in the conduct of business and eventually be measured on a dollars and cents basis.

This thought has been expressed by someone—"The man who can read and doesn't, how much better off is he than the man who can't?" Surely with some of us familiarity breeds contempt. We lose sight of what reading can bring in the way of help and growth because reading is such a common accomplishment that we give no thought to it. Let's make it pay dividends this year.

The Ralston Salesmaker.



To Interest the Beginner (See Page 6)

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

FEBRUARY, 1918

No. 1

BETWEEN US

What to you is the most interesting thing in the world?

You can mentally catalogue all the ancient and modern wonders of the world—and then when you have betaken yourself to a quiet corner, and thought it all out you will be forced to admit that the most interesting thing from *your* view point is—yourself.

Oh, pshaw! let's turn over the page quick—and you smother a yawn, and look for something in lighter vein.

Just the same, if you are truly alive and have good red blood in your veins, you are seeking to better yourself, and you can only accomplish this through your own efforts.

The statement that all men are born free and equal does not in the broad sense seem to be borne out by facts.

We do not all have the same physical and mental capacity, but the most of us possess a good deal more of both than we have put to the best use or developed to the highest power.

If you are dissatisfied with yourself—and we all are at times—get off somewhere by yourself and take inventory.

You and Jimmie “So and So” were together in the same class at school—you were about equal in your studies, and in future prospects: in fact you had the seeming advantage of Jim in several ways. Jim to-day is furthest on the road to achievement and success. Can you check off a single achievement of his that you could not have duplicated had you been so minded?

Now before you begin to hate yourself just take a peek into Jim's mind, and you will find him just as dissatisfied with himself as you are with yourself—which is good.

As long as a man is dissatisfied there is hope for him.

Get yourself together, prop up the weak places, and then strike out after Jim.

Confessions of a Salesman



“ALMOST every youth behind a retail counter is fired with the ambition to some day become a traveling salesman.

“He sees the traveler come in with a cheery smile, and thinks to himself ‘pretty soft—travels all over the country—pretty much his own boss, and can go and come when he likes—that’s the life for me.’

“Anyhow that is about what I thought, and kept pestering one of the traveling men I knew, who was a partner in his concern, for a job on the road.

“Finally I landed said job. I had been selling this line right along and knew it up one side and down the other, so I started out with confidence supreme.

“The first man I called upon was out of town; the second one had a grouch, and the third one had had some disagreement with the house, and wouldn’t even let me open my sample case.

“And that sample case—it took on weight with every block, and as its weight increased my air of jauntiness vanished, and I heartily wished that I was back of the old familiar counter.

“I soon found out that it was a very different proposition from retail selling. In the store I was on my own ground with the customer in a receptive mood, while on the road everything was just the reverse.

“The buyer for a store is on the defensive always—he has to be; he can and does assume any attitude towards the traveling salesman that he chooses, and he usually selects one least calculated to make it easy for the traveler.

“The man who was nice to you on your previous trip, and gave you a big fat order, may treat you just the other way around this time.

“You have to catch trains, early and late, spend a good many lonesome evenings and Sundays, and put up with many inconveniences never dreamed of by the man who lives at home.

“Now the foregoing was not written to afford the idea that the traveling man leads a dog’s life, but simply to show you that the ‘soft snap’ is not existent in any job worth while.

“Not so very long ago, on one of my trips, a young man in one of the stores on my route asked me if I couldn’t get him a job on the road. I asked him why he wanted to get on the road, and he replied that he wanted a broader field in which to work, and so I told him I would see about it.

“A little later I was chatting with his boss, and I remarked that Charlie seemed to be a bright young chap. He replied that Charlie was a nice young chap, and all right up to a certain point; that he was pleasant and obliging, but that when he

The KODAK SALESMAN

had a customer who wanted either goods or information out of the ordinary he couldn't handle him because he didn't know, and so always had to call on some other salesman to help him out.

"And Charlie wanted a broader field when here was the broader field right under his nose and he wasn't taking advantage of it.

"There is romance and fascination in every business if you will but look for it—even the most prosaic.

"In no line is there more to interest and fascinate than in photography.

"Aside from its ability to produce beautiful results, its ability to aid the suffering, and its ability to further commercial enterprises without number, there is interest in every one of its processes, both chemical and mechanical.

"Supposing you are but rarely called upon for information out of the ordinary amateur routine, there is bound to come a time when you will be asked for something special, and if you can supply the information right off the bat you have established a prestige that will spread rapidly.

"It should be the aim of every salesman to be a recognized authority in his line—to be able to dare anyone to ask him a question regarding his business that he can not answer.

"Authoritative photographic information is easily acquired.

"The Manuals accompanying the cameras cover the fundamentals, not so much perhaps the 'reason why' but they do tell most explicitly what to do to achieve good results.

"The little book, 'How To Make Good Pictures,' contains a vast fund

of information—have you read it and studied it thoroughly?

"The various photographic journals are constantly presenting new ideas and new presentations of old problems.

"The public library in your town has, without doubt, a number of volumes devoted to photographic processes, including its chemistry and optics, all of which will be found interesting reading, and containing just the information you need to put you in the expert class.

"It is rarely necessary to seek a new field for broader activities—you can broaden the field you are in to an almost limitless extent—and then when you are truly an authority you can always find the place that will measure up to your capabilities.



"Kodakery" for March

It is a whole lot easier to write a summary of the contents of a current issue of *Kodakery* than it is for its editors to write, illustrate and assemble the necessary material.

Every issue of *Kodakery* has been interesting and instructive, because its editors are enthusiasts and know, thoroughly, the art and science of photography.

Because they have been amateurs, and still remain amateurs at heart (see Dictionary for definition: "one who practices an art or occupation for the love of it," etc.) they know just what sort of articles will have the greatest appeal and will prove of greatest interest to its readers.

The March, 1918, issue is full of the usual (and that is more than par value) entertaining and instructive articles, and, just for a change, we are not going to list or comment on them, feeling sure that you will see to it yourself.

The KODAK SALESMAN

“Kodak”

“If it isn’t an Eastman it isn’t a Kodak.”

A good many hundreds of thousands of dollars have been spent in impressing this fact upon the buying public.

“Kodak” is our registered and common-law trade mark, and stands for a whole lot; it is more—much more than just a trade name.

When a customer asks for a Kodak, or Kodak film, or other Kodak goods, it means that what he wants is manufactured by the Kodak Companies and he is entitled to receive that for which he asks.

The Kodak Companies own and operate the largest factories in the world for the production of cameras and photographic supplies; in conjunction there is the finest Research Laboratory in the world devoted to photographic investigation.

The Kodak Companies have but one standard—the best—and they have supreme facilities for maintaining this standard.

To protect the customer—to make sure that he gets what he wants—to protect your store—and to protect the trade mark “Kodak,” because it stands for that which is worth while is the reason for publishing the advertisement shown in reduced form on page 7.

“How to Make Good Pictures” —

The best book ever written
for the amateur.

The Salesman Up in Front

The salesman up in front—your display window can, to most excellent advantage, invite all new camera owners to come in and take advantage of your developing and printing department.

Let your display window demonstrate the excellence of the work turned out by your finishers, and likewise have it cordially invite all Kodak novices to come in and become acquainted.

Make them feel that they will be truly welcome, and that the entire staff of the store is at their service to put them on the right road to results.

You can not have too many new customers, and at no other season of the year will you find so many just waiting to be taken into the fold.

Incidentally, this is an excellent month for the sale of sundries—the whole line.

You will find the various accessories all new and interesting to the beginner, so arrange your sundry display cases attractively, and make the opportunity to show and explain them, and so still further cash in on the preliminary work your display window has done.

Page 2 affords a display suggestion for getting the beginner into the store.



To do just a little more than is expected of one, whenever it is possible, is about all that anyone can do toward getting ahead in the game of life.—*The Silent Partner.*

“KODAK”

Is our Registered and common-law Trade-Mark and cannot be rightfully applied except to goods of our manufacture.

If a dealer tries to sell you, under the Kodak name, a camera or films, or other goods not of our manufacture, you can be sure that he has an inferior article that he is trying to market on the Kodak reputation.

If it isn't an Eastman, it isn't a Kodak.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN



Keep your Kodak Busy.

"The Army lives on letters" is the way the boys at the front put it. And when those longed-for envelopes with the home town post mark contain pictures of the home folks and home doings, they go far toward making lighter hearts and happier faces.

Keep your Kodak busy for the sake of the lads in the trenches, the boys in camp and on shipboard. Help keep tight the bonds between the home and those who are fighting for that home.

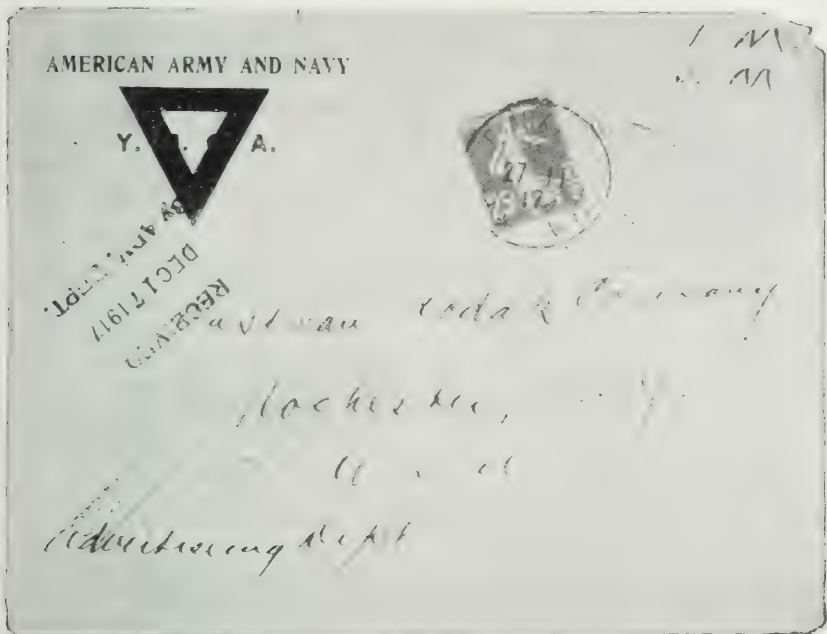
EASTMAN KODAK COMPANY, ROCHESTER, N. Y., The Kodak City.

Sold everywhere at the black market price.

See your Kodak City.

*See your Kodak City.
See your Kodak City.
See your Kodak City.
See your Kodak City.*

The KODAK SALESMAN



November 24, 1917
Saturday
Somewhere in France
on Repos

This advertisement is the most truthful that was ever published.

IVAN C. BACHMAN,
U. S. A. Ambulance Service,
Section 7646,
with the French Army.

From "Over There"

No communication ever received by us afforded us greater satisfaction than the one shown on the opposite page.

Despite all sayings to the contrary, there *is* sentiment in business, and we are indeed glad to know that we are doing our part in helping to "keep tight the bonds between the home and those who are fighting for that home."—E. K. Co.



Ten Minutes *with the Boss*

WELL, what are you grinning at, Sam? Just because I didn't sell that chap you think you have it on me, don't you? You had him a week ago looking at the same camera, and you explained it to him thoroughly, and showed him most everything else in stock? Yes, I know you did, and what is more I saw him in the store down the street looking at cameras when I passed by on my way from lunch yesterday.

"I'll admit, Sam, that he has all the ear marks of the chronic shopper but still you never can tell.

"He may be one of those chaps who has had to save the money for a camera—a five cent piece at a time, and when each nickel saved meant going without something, and so he just naturally wants to get all he can for his money, and I don't know as we can blame him.

"In a big store where I once was employed we had an almost daily visitor in the person of a funny little dried-up old woman in shabby-genteel clothes; she was accompanied by a little child, and would wander from department to department, and from floor to floor without ever, so far as I could determine, making a purchase. Soon she became sort of a store institution, and the most of us humored her, and when not too busy, answered all her questions and went through all the motions of attempting to make a

sale. She used to thank us all graciously and would be particularly pleased when we paid attention to the youngster accompanying her.

"No, Sammy, she didn't come in some day with a bearded giant—her long missing son or husband, just returned from the Klondike with 'oodles' of gold, and buy out half the store, but as usually happens, she finally disappeared and we saw her no more.

"The point is this, Sam: we could have allowed her to get on our nerves, and so have become a genuine pest, but early in the game some wise one in the store adopted the plan of being extra cordial to her, and so it was not long before all the rest of us saw the light and followed suit, and so she became more of a diversion than a pest.

"You see, Sammy, we can not always fathom the other person's motives; neither one of us knows just why we didn't sell that camera customer; the only thing we do know, it was not because we did not try.

"I knew you were having the laugh on me, Sam, but I knew even more than you did because I had seen both the former unsuccessful attempts; knew that in all probability he wouldn't buy, but just the same I was willing to take a chance to see if I wasn't the better salesman.

"We both treated him courteously, and gave him all attention, so we

The KODAK SALESMAN

can safely assume that this store will receive his consideration if he ever reaches the buying point.

"What would I have done if the store had been crowded with customers, and some of them waiting?

"Why that is easy, Sam. I would have found out what the next waiting customer wanted, and so manage to keep them both interested until I could turn over the 'shopper' to some one of the less important salesmen, and even then I would have kept one eye on Mr. Shopper and so be sure that he left the store in a good humor.

"To my mind, Sam, the head of every organization should cultivate his sense of humor (if only for private consumption) and the ability to present a serene exterior.

"You know how it is in bowling, Sam, if you hit one pin just right down go all the rest of them.

"So supposing I were to come into the store some morning with a face like a thunder-cloud and snap out a surly grunt to the 'good mornings' of such of you as I happened to encounter.

"Right away that grouch would spread; if you happened to be one of those I snapped at you would feel a bit aggrieved, and pass on the grouch to some one of the rest of the boys, and in less than an hour the whole place would be just as happy as a hornet's nest recently stoned by a small boy.

"I have a friend, the head of a very large organization, and actively interested in a number of others, and the daily demands upon him are something tremendous, yet I have never seen him exhibit any visible signs of being out of humor.

"One time we were engaged together in quite a large deal, and I had failed to receive from him a most important document. I called at his office to see why he had not sent it over to me, and he said that he had given it to one of his messenger boys to be delivered to me the previous afternoon.

"Using his' phone, he summoned Willie, the messenger, and I looked for an explosion. Willie came in, and Mr. A— said, 'Good morning, William—did you take that letter I gave you yesterday over to Mr. R—'s office?' Willie replied, 'No sir, I forgot it.' Mr. A— smiled quietly and said, 'Willie, you know we don't pay boys for forgetting around here,' and that was all the 'calling down' Willie got, but I imagine it was sufficient.

"This one little incident gave me a pretty good idea as to one of the reasons why my friend could build up and maintain a highly efficient organization."



Good Sellers Now

Flash Sheets
Flash Sheet Holders
Negative Albums
Brownie Enlarging
Cameras
Maskit Printing Frames
Kodak Film Tanks
Portrait Attachments



The Primary Page *for the* Beginner Behind the Counter

NOW is the time for you to make a lot of good friends for yourself and your store. Just think of the thousands of cameras that were given as Christmas remembrances to those without any previous experience.

Errors in manipulation will be made, and many seemingly foolish questions will be asked, but it will be up to you to put all such beginners as come to you on the right track.

Most of the errors of the beginner are due to a superficial reading of the Manual accompanying the camera, or a disregard of its most explicit instructions.

Imperfections in beginners' negatives can usually be traced to one or more of the following causes: under-exposure, over-exposure, under-development, over-development, attempting snap shots in-doors or out of doors too early or too late in the day, attempting "Time" exposures with the camera held in the hand, camera improperly focused, misunderstanding as to how to use the shutter, and the diaphragm or stop-openings; portion of image cut off at either top, bottom or sides, due to not locating image in finder correctly, and film incorrectly threaded in the camera.

With film pack cameras, non-success in addition to some of the foregoing causes, may be due to inserting the film pack wrong side to in

the camera, pulling two tabs at once, or exposing the film to white light before development.

As the beginner is quite apt to have his first exposures developed by a professional finisher you will not perhaps be much troubled with development problems. But if you do come across a lot of films that appear to have been improperly developed a few questions and words of advice will not come amiss.

First, however, ascertain if the beginner has attempted the development himself; if so, you can go ahead, but if he informs you that the work has been done by a professional, be cautious as to advice, or else he may think you are attempting to "knock" the work of a competitor.

Let us assume that he has developed his first roll by the tray method in the dark room, and that the roll gives evidence of under-development. Explain the necessity for correct temperature, 65° Fahrenheit, and that the film should not be removed from the developer as soon as the image shows good and strong, but should be allowed to remain in the solution until the image shows well through the back of the film—the time ranging from five to ten minutes according to the strength of the developer.

If all negatives in the roll appear over dense the roll has been allowed to remain in the developer too long.

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and the beginner should be advised accordingly.

Where under-exposure is in evidence caution against attempting snap shots in too weak a light, and the trying of snap shots in-doors.

Explain the Kodak Film Tank and its many advantages, and how the tank system is used by most professional finishers.

Explain the use of the "stops;" only too often will you find that the beginner knows nothing of their use or that the shutter is so equipped, and so through accident he may have been attempting snap shots with the shutter diaphragmed down to its smallest aperture; also explain the conditions under which the various shutter speeds may be used, and how to approximately determine the duration of exposures for "Time" exposures in-doors.

When the exposures, or some of them appear blurred, explain the necessity of extending the bellows of all folding fixed focus cameras to the limit of motion, the use of the focusing scale on the focusing cameras; the folly of attempting "Time" exposures with the camera held in the hand, and how to use the shutter, because some beginners have thought that no matter how the shutter was set it required one pressure on the release to open the shutter, and another pressure to close it.

When a portion of the image, such as a part of the head, has been cut off, explain the use of the finder and how to properly locate the image in it, when the camera is held in either vertical or horizontal position.

When a building appears distorted explain the necessity of holding the camera level.

Sometimes you will find a large image of some small object or a head that fills the whole film, which appear blurred; explain that in such cases the camera was placed too close to the subject, and that for very close work a Portrait Attachment should be used (make sale of Portrait Attachment).

These are only a few suggestions, as it is obvious that this subject could not be covered in its entirety even in a series of articles, but be sure that the customer leaves you with as many as possible of his beginner's errors explained, for when his next roll shows a decided improvement it will be you that will receive the credit.



Remember—

Everything
you have
in stock is
new to the
beginner.

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Selling Hints

When a man wearing a heavy overcoat comes in and asks to be shown a camera, suggest that he remove it so that he will feel more comfortable.

Do *not* suggest this to a woman, unless she evinces signs of discomfort, because many a long coat covers a hasty toilette.

Size up the customer—and unless a specific model is requested, or a price limit given, show the higher priced goods, as it is much easier to come down the line than to go up.

If the customer is a steady purchaser of one grade of paper, say Velvet Velox, suggest his trying a few prints on Royal Velox, or Regular Carbon Velox. This will at least show your interest in him, and it may increase his enthusiasm and your future sales to him.

If after you have sold what the customer asked for, you see him looking at something else in the show-case, place it in his hands and explain it.

Placing an article in the customer's hands insures his attention, and attention is the first step to a sale.

Never be afraid to suggest other goods in the store; you know all about them, of course, but the customer may not, and he may thank you for suggesting something he really needed but did not know was to be had.

Here are a few more suggestions from "Fruhauf Service," which key in exceedingly well with the foregoing:

"When selling any piece of merchandise think of the next sale. It will make you more conservative in your statements and will make it easier for you to bring the customer back next time.

"The average man can be anchored to a store better when he is sold slowly. Haste makes waste in many a sale.

"Let your customer joke as much as he likes, but you stick to the job of giving him selling suggestions. Sooner or later you are judged by just what you are—a joker or a real salesman. Which would you rather be?

"Anyone can look pleasant. You do not have to smirk. Most people will look for a pleasant, open countenance. Agreeableness can be acquired. It is always present in a really big man."



Advertising

Do you look over and study the advertising in the newspapers and the magazines?

If you do not you are overlooking a great means of education in the art of selling.

We do not mean just the advertising that applies to your particular line, but all advertising.

Quite possibly, here and there, you will find something to criticise: something that you do not like, but that will only serve to sharpen your faculties and increase your power of analysis.

The advertising man must be highly trained and skilled in the art of selling by the printed word, and so you will find many arguments advanced that you can apply to your own proposition.

Just as much thought, and sometimes a good deal more, is put into the advertisements as into the regular reading matter.

It costs good money to advertise, and so the advertiser must get this money back in sales to win.

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By Autographic Photography

The practical value of the Autographic Feature is every day becoming more apparent.

Some time ago the Lackawanna Railroad put a number of Autographic Kodaks into commission for use in connection with the work of its freight department, mention of which was made in these columns.

Martin P. Kennedy of the Lackawanna Road, in a recent article in the *Railway Age Gazette* (reprinted in the *Literary Digest*) tells how very satisfactory the use of the Autographic Kodak has been and how much its usefulness has extended beyond the work as originally planned. We quote the following from Mr. Kennedy's articles:

"The results have been exceedingly gratifying. Agents who heretofore were inclined to be indifferent as to how the freight was loaded, just so they got the doors sealed and car started on its way, now exercise the utmost care, for they know that copies of these pictures are sent to the General Superintendent's office, with a report, which of course discloses the loading point, and it is only natural to assume that a rebuke is in store for Mr. Agent at fault.

"Then, again, the agent who receives a car in bad condition and photographs it, feels that the agent responsible for the poor loading will surely await an opportunity to catch a car coming from the station that caught his car. What's the answer? The greatest care possible being exercised by all hands in loading and stowing their freight, with the result that there is considerably less damaged and broken shipments. The value of the cameras soon became apparent along more widely extended lines.

"One of the principal improvements secured by these pictures were stronger containers for raisin shipments from California to New York. Some of the pictures taken at New York piers of cars of raisins showed almost every box in the cars broken and

raisins piled on the floor, and these were sent to the originating line. The officers of that road presented the pictures to members of the California Raisin Association, who were astounded to see how their shipments were arriving at destination. No pen-pictures could have furnished such a forceful argument.

"The officers of one connecting line recently disputed that a car was delivered in a pilfered condition, but when they saw a photograph showing all the cases in the car broken open, they threw up their hands and acknowledged the correctness of our contention. The responsibility for damage to a car-load of flour in sacks by moisture, on account of defective roof and side-boards, was recently placed when a picture showing all the damaged sacks was displayed.

"One car from the West with 750 cases of cans of condensed milk had so many cases broken and the contents so scattered that it was impossible to obtain an accurate check of the car.

"In addition to furnishing a copy of these pictures to the agent taking them, and to the responsible agent, sufficient copies of the worst cases are distributed at various agents' meetings, which are held monthly. They are taken home by the agents and shown to all their employees engaged in handling freight, and the necessity for careful handling is emphasized. They are warned against having a picture of one of their cars come back to them, and the improvement in the service indicates that they are paying heed to the warnings.

"Pictures of damaged freight due to frail crating are frequently presented to shippers, who are beginning to be convinced of the serious loss the railroads are put to on this account, and are taking steps to remedy the evil. The railroad company is developing this feature of the camera, and it is bound to become increasingly effective in its results.

"The camera is also used by the special agents in photographing unsafe conditions along the line, train wrecks, and various other irregularities, and is becoming an important adjunct to modern railroading. That it is here to stay is attested by the number of railroads adopting its use."

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PRIZE WINNERS

1917 Kodak Advertising Contest

<i>First</i> —George J. Botto, 16 West 45th St., New York City	\$750.00
<i>Second</i> —William Shewell Ellis, 1612 Chestnut St., Philadelphia, Pa.	500.00
<i>Third</i> —W. B. Stage, 743 Fifth Ave., New York City	350.00
<i>Fourth</i> —William Berger, Jr., 10 W. Chelton Ave., Germantown, Pa.	250.00
<i>Fifth</i> —Edwin G. Dunning, 25 E. 65th St., New York City	200.00
<i>Sixth</i> —Chas. Luedecke, Jr., 20 S. 52nd St., Philadel- phia, Pa.	150.00
<i>Seventh</i> —Fashion Camera Studios, 243 West 39th St., New York City....	100.00
<i>Eighth</i> —William Shewell Ellis, Philadelphia, Pa....	100.00
<i>Ninth</i> —Hobart V. Roberts, 1602 Sunset Ave., Utica, N. Y.	100.00
<i>Tenth</i> —Edwin G. Dun- ning, New York City....	100.00
<i>Eleventh</i> —Hobart V. Rob- erts, Utica, N. Y.	100.00
<i>Twelfth</i> —Holmes I. Met- tee, 229 Mondawmin Ave., Baltimore, Md. ...	100.00
<i>Thirteenth</i> —Charles Lue- decke, Jr., Philadelphia, Pa.	100.00
<i>Fourteenth</i> —Mrs. Arthur Bazille, 605 Carroll St., St. Paul, Minn.	100.00

Query Column

*Can you supply an Autographic
Back for the No. 0 Graphic camera?*
Not supplied.

*When making snap shots in bright
sunlight, must the camera be in the
shade?*

No, but you must avoid having
the rays of light striking directly
into the lens.

*Can the Optimo Shutter and. f.
6.3 lens be fitted to the No. 2-C Au-
tographic Kodak?*

No.

*What is the best Kodak to use for
making negatives for lantern slide
purposes?*

It depends upon whether the lan-
tern slides are to be made by projec-
tion or contact. If made by projec-
tion any size negative will do, as the
image, or any part of it, can be en-
larged or reduced to fit the confines
of the area of the slide.

If the slides are to be made by
contact the $3\frac{1}{4} \times 4\frac{1}{4}$ camera is the
largest size that can be used if
practically the whole image is to be
employed, because the standard
American size lantern slide plate is
 $3\frac{1}{4} \times 4$ inches.

When making negatives with a
 $3\frac{1}{4} \times 4\frac{1}{4}$ camera for contact lan-
tern slides the camera should be
used horizontally, because that is the
position in which the slide is placed
in the lantern.

The camera can be used vertical-
ly, but in such case the image would
have to be smaller so as to be within
the confines of the short way of the
slide, or a portion of the image
would have to be sacrificed.



**Don't Hold Down
Your Job—**

Hold It Up.





The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO

MARCH - 1918

CANADA

Experience
is a dead loss
if you can't sell it
for more
than it cost.

Popular Songkeeper

Knowledge vs. Action

Success is largely a question of action.

It makes no difference how much any of us know if we do not act on our knowledge.

Some men who know a great deal never accomplish anything, for they do not act; other men who know little accomplish much, for they often act on little knowledge.

It seems very easy to account for most successes; that it will usually be found the most successful men have the will to act.

A man of little knowledge may make many mistakes by reason of his lack of knowledge, yet he forges ahead by action; what he lacks in knowledge he makes up in action.

King True Magazine.

Between Us

We happened into an outlying section of a city not so long ago at a point where a number of small neighborhood stores were located presumably for the convenience of adjacent residents.

One store had two doors, with a display window between them. Each door had on it a sign, in red letters at least three inches high, one reading "No telephones," and the other, "No credit."

Now "wasn't that a dainty dish to set before a king?"—ouch!

The good will creating feeling that those signs would induce in the breast of the prospective customer can be compared in amount with the hair on a frog.

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An aid
to the man
behind the counter

Vol. 4

MARCH, 1918

No. 2

Mr. Pup — Salesman

The other evening a bunch of us were seated in a hotel lobby, and there came wandering into our midst a half grown, and more than half starved pup.

His pedigree was as mixed as boarding-house hash, and an X-ray to determine the location of his spinal vertebrae would have been altogether superfluous.

A bell-hop promptly escorted him to, and through, the door. In a few moments he was back again only to have the process repeated.

Shortly thereafter he came trotting in through another door. He had a most ingratiating manner and he would stop before some one and another of us with that look of appealing trustfulness that only children and pup dogs can successfully put over.

Soon a hand was reached out to give him a friendly pat, and the way that pup and the fellows warmed up to each other was remarkable; even his natural enemy, the bell-hop, thawed out and slipped him a hunk of real meat he had purloined from the kitchen.

That pup succeeded in being allowed to remain where it was warm,

to get something to eat, and to make friends, because he was a *salesman*.

He had nothing to sell but himself—and his visible stock in trade was far from A-1, but he knew the fundamentals.

He realized that he had a hard proposition to put over and that he could not sell unless he could get to the buyers, so he was persistent.

Putting him out once or twice meant nothing in his young life, and I really think that he had a sense of the advertising value—the attention creating value—his puttings-out and reappearances would create.

Even in the moments of stress during the putting-out processes he never forgot to be a gentleman; he did not rend the air with wild and unseemly yappings, nor did he offer violence to those seeking to deprive him of his market.

No—he was a wise dog; he departed each time quietly and philosophically, and reappeared the same way, with his tail wagging in gentle friendliness, and his brown eyes searching into the faces of the humans about him, not boldly, not cringingly, but with quiet assuredness that commanded attention—and so he put his proposition across.

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Your Duty

The other day a man was showing with fully pardonable pride a collection of pictures of his son.

It was a remarkable series, straight through from the tiny baby pictures to the last ones in the uniform.

The enthusiasm of one of his friends was fired. He said we have got stacks of negatives of our youngster at home, and I am going to make me a book just like yours.

A few days later he came in, gloom pervading his countenance. Said he: "I'm up against it: the wife and I just can't agree when a lot of those pictures were taken, and we are having an awful time regarding the order in which they shall be placed in the album."

He turned to the man who had shown him his collection, and asked him how he had managed it.

The man laughed and said: "Oh, I am in the business; all these years I have kept that album in my desk, and every time we made any exposures, one of my finishers made it a part of his job to see that prints were made and placed in the album."

A few years ago, unless you were unusually systematic, or had someone to look after such things for you, the question of the date was always more or less problematical, but since the advent of the Auto-graphic Feature, the "when," "where" and "who" can be recorded right on the negative itself.

Just now thousands of Kodaks and Brownies are taking pictures that will be treasured for all time, and the date upon which they were taken will be most important.

Every time you make a Kodak or Brownie sale, explain the use of the Autographic Feature *thoroughly*.

Do not do this merely as a talking point, though it is a most valuable one, but through a sense of duty, because authentic picture records mean much more just now than they did a year or so ago.



The Display Window

Your display window can tell a whole lot about your store.

It can tell the folks outside that you don't care much about them, and that the store inside is not up to date, and that the salespeople are careless or indifferent, or it can be made to *sell goods*—and to sell goods you have first got to get the people into the store.

Your window display can tell people that you deal in a certain class of goods, or it can be made to sell specified articles of merchandise.

Amateur photography has taken a big jump during the past year, and with good reason.

Thousands of film rolls have been exposed at the training camps, and many thousands more have been exposed by the folks at home to keep the boys in touch with them.

Out of all these thousands of films will be found many of unusual excellence, or of universal interest to the possessor, and it is but natural to suppose that they would appreciate enlargements from them.

Page 5 affords a suggestion for a window display which will feature not only the work turned out by your enlarging department, but showing how simple is the making of enlargements the Kodak way if the amateur wishes to do the work himself.

Now is the time to cash in.

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To Boost Enlarging (See Page 4)

Confessions of a Salesman



I KNOW an insurance man—a successful one—and he seems to sell about all the varieties of insurance there are.

“He is a very busy man, yet whenever there is a membership campaign on for the Board of Trade, or for the Red Cross, the Y. M. C. A., or the flotation of a Victory Loan, you will find him in the thick of it.

“You do not find him serving on the committees of these various outside interests because he forces his way on them for business reasons, but, on the contrary, he is practically forced to serve on them because he has a record for producing results.

“He sells memberships in the Y. M. C. A., and in the Red Cross, and he sells Victory Bonds in exactly the same way that he sells insurance.

“He studies his market until he knows it thoroughly; he comes in to sell you automobile insurance, and when he arrives he knows the make and style of your car, about how long you have owned it, and has sufficient other information to enable him to present a proposition adapted to your particular needs, and so to make you feel that he is in position to render you real service. By applying these same methods he succeeds in these other ventures equally well.

“Every time you run across a

good salesman you find that he knows his line all the way through.

“I went into a store the other day to purchase a few shirts. The salesman laid out an assortment for my inspection, and I asked him how they compared with another brand with which I was familiar.

“He didn’t deal in generalities; he first said that the brand I mentioned was a good one, and said that in all probability the quality of the fabrics was about equal. He then proceeded to show me a few differences in manufacture—a doubly reinforced seam, here a special way of setting in the neck band, and an inch or so of added length to the body.

“When he got through I knew a whole lot more about shirts than I ever did before, and I had a lot of respect for, and confidence in that salesman because he knew his business.

“The wise salesman is always looking ahead to the making of the second sale to a customer.

“It may be just chance, or it may be an attractive window display, or a newspaper advertisement, that brings the customer into the store the first time, but it is up to you to make him want to come again.

“In the November issue of the *De Laval Monthly*, which is devoted to the sale of cream separators, appears some mighty good advice on satisfying the customer, and as it

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applies equally well to your line I am going to give it to you:

"No customer should ever be allowed to purchase any article in your store that may give him "grief" later on.

"It makes no difference if he is satisfied at the time.

"It makes no difference if because of a lower price, or because he is misinformed, the purchaser shows a preference for an inferior article.

"It's your business to protect the buyer's interest. You can't afford to do otherwise.

"It's your business to know what article will give him the best service and why it will give him the best service.

"And if you will allow him to take away a cream separator or any other article from your store, no matter how well pleased with it he may be at the time, no matter how fine a "bargain" he may think it is, and later on he has cause to regret his purchase, he'll put the blame on you.

"He'll think you didn't give him a square deal.

"And after all, what the purchaser wants more than anything else is a square deal.

"And when he is glad to see you six months or a year after the deal is made, then you know that you have added another "good will" brick to your business edifice.

"Then you know that he will come back for more.

"Then you know it was worth the little extra sales effort which perhaps it cost you to put him on the right track in the first place.

"Then you know that when he talks about your store to his neighbors he will be laying the lines for new trade that sooner or later will come your way.

"The "hereafter" of a sale is

frequently more important than the sale itself.

"This is peculiarly true of the cream separator business:

"Because every cream separator you sell either "praises" or "damns" you twice every day, 365 days in the year.

"And its user is either saying to himself—and likely to the neighbors—"I'm glad Williams persuaded me to buy a De Laval. Even if it did cost me a little more it was well worth it and it has never given me a bit of trouble."

"Or else:

"Jones certainly stung me right when he sold me this make-shift separator."

"Whose business will continue to grow and prosper in the years to come, Williams' or Jones'?

"Which would you rather be—Williams or Jones?"



"Kodakery" for April

Contents

The Kaleidoscope of War.

Illustrations from Official Photographs from the Western Front.

Pictorially Reversing Day and Night (Illustrated).

Staining Prints Between Developing and Fixing.

Natural Outdoor Backgrounds (Illustrated).

Trimming the Print (Illustrated).

Uniformly Printed Prints.



For timely pushing—"How To Made Good Pictures."

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Within the Ground

It is just about a year since we moved into our new home, and we show above a picture that gives a very good idea of the situation of the buildings.

On the extreme right stands the main gate-way, with its gate-house, through which the factory employees pass to ring in and ring out their

time. In line with the gate-house is the office building, carrying the name of the Company. On the left is the largest unit, which houses the departments manufacturing sensitized goods. In line with the big building, but out of the picture, is the second manufacturing unit, which houses the stock and shipping

The KODAK SALESMAN



t Kodak Heights

departments as well. In the distance, indicated by the smoke-stack, is the Power Plant.

Pleasant environment adds to the efficiency of workers, as has been especially noted at the Heights.

Nearly every visitor has inquired, "What is the queer-looking device on top of the big building?" One

man remarked that he could not understand what use we had for bathtubs in that position. It is in reality a humble water-cooling tower.

External protection against fire is afforded by hydrants and hose, put in reel houses, like that shown in the centre of the lawn, at strategic points throughout the grounds.



Ten Minutes *with the Boss*

SAMMY, I happened to pick up a book the other day called 'Making More Money in Store-Keeping.' The title sounded good, so I dived in; opening the book at random I struck this: 'Strange as it may seem, not one merchant in a hundred takes seriously the matter of individuals who do not trade with him. No community is so big that any merchant can afford to have any person in it absolutely ignore his business.'

"For the time being I closed the book because those few words gave me a whole lot to think about.

"Our town isn't so large but what we can expect every possible user of the goods we sell to know that we are in business, and to find our store practically as easy of access as the stores of our competitors.

"Now, Sammy, why do the patrons of the other stores go to them instead of coming to us?

"Every store proprietor, or manager, and all of his employees have a certain number of friends who go to that store because of such friendship.

"A certain number patronize a store because of its convenience, because it is in the same block as where they are employed, or because they pass it every day.

"Some women patronize a particular store because they have a charge account; some because the store will deliver anything any time (though just now this is being done away with).

"Some customers leave one store and go to another because of some grievance, real or fancied, and so on.

"When you have exhausted all the plausible reasons for people patronizing stores other than this one, Sammy, we find that we still have a good many people not accounted for.

"New people are constantly coming to town and settling here; they must make an initial choice of the stores with which they trade. We get some of them, perhaps our just and full proportion, but the old question always comes up.

"I know why I patronize certain stores, and you have your preferences, Sam; perhaps in some cases our reasons are trivial, and in others there is some mighty strong reason for our selections.

"I switched to another barber shop not long ago, because the barber that chance usually seemed to apportion to me, talked too much—and as a barber he was a good one.

"I know how I lost one good customer, Sam. There were two Mrs. Thompsons, one whose husband had recently departed this vale of tears, while the husband of the other had gone to Florida for a winter vacation.

"I got the two mixed up and cheerfully remarked to the widowed one that I hoped her husband was finding it warm enough.

"All joking aside, Sammy, the customer who goes to our compet-

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itors is a serious problem, and one to be carefully studied.

"I would be very foolish, Sam, if I did not credit our competitors with equal keenness in striving for more business, and in endeavoring to analyze conditions the same as I am doing.

"No one merchant can expect to control the entire trade of his city, unless he has a monopoly of the goods he sells, but invariably some merchant has a much larger trade than his competitors, and there is always a good reason for it.

"At the present time I am giving a whole lot of thought to the woman customer; she has always been a big factor in influencing the expenditure of the contents of the family purse, and just now she is in many instances the sole arbiter as to the destiny of said contents.

"This does not mean, Sam, that I am going to ask you boys to wear cerise neckties and white kid gloves, but I do feel that we should now, more than ever, make this store attractive to the woman customer.

"We can again, Sammy, make use of the process of elimination, and check off the things the average woman customer does not like, though in our particular case I think we have already done away with most of them.

"Women do not like a dirty or disorderly store; they do not like a store with an overplus of the odor of tobacco, nor a store where idlers are permitted to congregate.

"They do not like soiled hands nor soiled collars, and quite a few object to being waited upon by a man without a coat.

"The average woman likes to shop, and for this reason does not like to be hurried or seemingly bullied into a decision; she is also apt to be frightened by technicalities,

and prefers any necessary instruction or descriptions in the simplest possible language.

"In the larger stores where women shoppers predominate, seats are provided, and, wherever possible, the counters or other display fixtures are so arranged that the customer can, with comfort and convenience, inspect the goods while seated.

"I think, Sam, that it might be a good stunt to fix up a corner or a special counter for the women customers; sometimes some little thing like that makes a big difference, and I am not going to let any business get away from us that thinking and planning will bring."

Queries

Do you supply Autographic Backs for Stereo Kodaks?

No.

Can you use artificial illumination, except the Illuminator, with the Brownie Enlarging Cameras?

It might be possible, but hardly practical, owing to the difficulty in properly housing the lamp so as to provide sufficient illumination.

How close to the subject can one work with the No. 2 Brownie Camera?

Eight feet without Portrait Attachment; three and one-half feet with Portrait Attachment.

What developer is best for lantern slide plates?

The one given in the direction sheet accompanying the package.



The Primary Page *for the* Beginner Behind the Counter

USUALLY included in the beginner's first roll of film will be found attempts at portraiture.

These will range from some accommodating member of the family posed against the side of the house or back fence, with the sun shining into his or her eyes, to indoor snap shots of baby traveling rapidly across the floor.

To the novice these attempts will seem truly works of art, so you must be careful how you criticise, but criticism and suggestions he will surely need.

It won't do a bit of harm to remark that they are pretty good for first attempts; the recording angel will forgive you if you lay it on a little bit thick because then the beginner will feel that you are really interested in him, and so will heartily welcome your suggestions.

From reading the Manual the beginner may be apt to think that he must, in any out-door work, have the sun brightly shining on the object photographed; confusing full illumination with the direct rays of the sun.

If the sun shines directly into the face of the subject he is bound to squint, and because of this strong light the contrasts will not be pleasing.

The best time for out of door groups or portraits is, at this time of year, between three and three-thirty in the afternoon, as the light is more

diffused, and the light should not be full in the face of the subject.

A brick wall, the clapboarded side of a house, or the back yard fence do not make pleasing backgrounds. If the subject or subjects are placed four or five feet in front of a bit of shrubbery, and the lens is used with a large stop-opening, the background will be diffused, and will be far more pleasing and effective.

When it comes to indoor portraits a good sized volume could be written on the subject, so you will have to be content with a few suggestions to cover the more aggravated cases.

The most common error of the beginner in attempting portraiture indoors is under-exposure. First off he will attempt snap shots and will be rewarded with a patch of highlight here and there on the negative, and but little else.

It is true that you can not give him any hard and fast rule for exposures, but he should be informed that a "Time" exposure should always be given for any indoor work, and that it is far better to err on the side of over-exposure than the reverse.

Light conditions indoors will fool the beginner. He may place his subject close to a window in a good strong light, and because the sun is shining brightly outside will conclude that the light must be of equal strength just inside the window.

He overlooks the fact, or does not

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know, that window glass, even the best plate, will absorb forty per cent or more of the light attempting to pass through it.

Window hangings, wall and floor coverings also have an influence, as some colors will absorb a whole lot of the light while others will reflect it.

Yellows and reds will absorb the light, while white and light blue will reflect it.

A window curtain, even very slightly tinted with yellow, will absorb a tremendous amount of the light rays that affect the sensitive film.

Sometimes the beginner will go to the other extreme and give unduly long exposures, so that the image will be far too dense; in such case a few further experiments in reducing the time of exposure will set him straight.

Almost all first attempts at home portraiture will show one side of the face strongly illuminated with the other in deep shadow, and with practically no definition in the shadow side.

Here is where the use of a simple reflector will work wonders. When you run across prints showing this defect take a good sized sheet of white paper, turn one side of your face away from the light and then have the customer hold this sheet of paper a foot or so away from the shadow side of your face, and see how it will increase the illumination.

A sheet or towel pinned to the back of a chair will make a highly efficient reflector, and it can be moved nearer to, or further away from the subject until the proper effect is secured.

Quite frequently you will see portraits when the hands or feet, or both, are pictured unduly large, or out of focus.

This is due to the fact that these members are closer to the lens than the face of the subject, and in consequence photograph larger, or out of focus, because the focus was adjusted for the face of the subject. The remedy is obvious: place the camera or subject so that the hands and feet are relatively in the same plane as the face, and they will then record in proper size and focus.

Tell the beginner to work with a large stop-opening with this class of work, as it will not only shorten the duration of exposure but afford softness and roundness as well.



Advertising

In a way every advertisement is in competition with every other advertisement in the same publication, just the same as all the stores on the street are seeking business from the passersby.

So much thought must be given to the attention-creating value in order that the advertisement may have a chance to be read.

Attention may be secured in several ways: by means of an illustration; by type arrangement, and by judicious use of the white space within its area, and often by a combination of all three.

To convince and sell, the attention created must be favorable attention, and sufficiently strong to induce the reading and studying of the entire advertisement.

In our own advertising we make lavish use of illustrations, and try to have them tell always a pleasing and interesting story.

Sometimes the illustration tells the whole story.

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Have the Goods in Stock

Someone, we forget just who, once wrote an article entitled "Watch Yourself Go By." The sum and substance being that the average person was so apt to get so close to his own proposition that he could not see over it nor around it, and so lost the proper perspective.

We have always urged dealers handling Kodak products to carry a representative stock; to have the goods in stock and so not to have to depend upon the catalog to make a sale.

"We can order this for you from the factory" never can have the selling punch that taking the goods from the show-case or shelf and placing them in front of the customer does.

Further, your having the goods,—the complete line,—in stock, impresses the customer that you have confidence in such goods—that they must be good, and afford satisfaction.

And this impression extends to yourself and to your store, as well as to the goods.

Many immediate sales are lost through not having the goods in stock—but the damage to future business is far greater. You know how it is yourself; some time or another you have been in need of some commodity and have gone to a store which by all powers of reasoning should have been able to hand out the goods—they didn't have them in stock.

The next time you had a similar need you automatically passed up this store to go to the one which supplied your wants, and quite possibly you have advised friends of yours to avoid this first store because they didn't carry a full line.

A reputation grows—either for or against a store—and the store that has the goods gets the business.

You carry a full line of the less expensive models but do not stock any of the higher priced ones. Now there are customers in every town for the best the market affords, and if perchance any of these happen in on you, and you can only show him a catalog description, and tell him that "you can get it for him in a few days"—bang goes the impression to his brain that you do not cater to the highest class of trade and he is lost.

You may say that is all right, but supposing that I can not get the goods from the factory. Don't let that worry you; if you can not obtain them neither can your competitors, and if you carry as complete a line as is to be had your customers will not lose confidence in you when this is the case.

Right now you should be doing a rushing business, and it will mean many dollars in your pocket if you have the goods to pass over the counter.

We hope you have ordered in full anticipation of your needs. Our factories and our shipping departments are straining to the utmost to meet demands—to see that you have the goods in stock.

Do not delay an instant in ordering if you need more goods, and be sure you order enough, and we will do our level best to get them to you.



Filling out and forwarding the *Kodakery* subscription forms means that the new camera-owner will receive an effective reminder month by month.

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A Salesman's Plan

R. N. BALLOW

This paper is based on a motto—"The world makes room for the man who knows where he is going."

Each one of us has twenty-four hours each day to be spent in work, study, recreation, pleasure and sleep.

It is the salesman who is most efficient and systematic in handling the entire twenty-four hours profitably who will be most successful, other things being equal.

The suggestions we outline for handling your supply of time are based on the assumption that the salesman understands the goods, has all the requirements of salesmanship, but simply wants to adopt a systematic way of handling himself, his equipment and his customers so that he may secure the best results in the quickest time and with the least effort. We will, therefore, not attempt to take up salesmanship, except in so far as these suggestions apply to systematic salesmanship.

The suggestions will not apply in all cases, of course, and you have undoubtedly thought in a general way of many of them. We know all of you use system of one kind or another, and you probably do many of the things we will mention.

The plan cannot be applied in a day, a week, a month, or a year. It will require constant attention and improvement, but it is our wish to outline the foundation of a plan upon which you may build a system for handling your supply of time efficiently and profitably.

To handle your supply of time profitably you must first know what is to be done and how to do it. We mention the following principles as a basis:

First—Standardize yourself.

Second—Study, write and follow instructions.

Third—Make and use reliable records.

Fourth—Make careful plans.

Fifth—Have schedules.

Sixth—Standardize operations.

Seventh—Despatch all operations.

First—Standardize Yourself

For obvious reasons, it is more difficult for a traveling salesman to standardize himself than for a man in some other form of work, but by studying carefully you can undoubtedly make improvements. Your own condition of body and mind greatly affect your efficiency and the systematic and successful handling of your work.

You will readily see that a healthy body attracts more favorable attention than an unhealthy one; that a man who is clean, neatly and tastefully dressed, who carries himself well, conducts himself well, and who has correct manners, produces a more favorable impression than a man who is careless about these things.

Therefore, planning to keep yourself in the best of condition will immediately add to your selling ability, in addition to the other pleasures it gives you.

The cultivation of a good memory, of friendly characteristics, pleasant manners, optimism, forceful personality, persuasive methods and the capacity for strong feeling in regard to your proposition, are most helpful.

The successful salesman is inherently honest and truthful, but you can cultivate frankness, candor and naturalness that impresses those who see and hear you.

In our opinion, the permanently successful salesman to-day isn't the

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fellow whose principal asset is the "gift of gab;" it is the salesman who says and does the right thing, in the right way, at the proper time, and to be able to do this requires continuous study.

Second—Study, Write and Follow Instructions

In order to persuade anyone else that your proposition is of value, you must yourself know that it is, and know why and how. There is no limit to the things you should know about your proposition and about the goods.

This information can best be ascertained by diligent study and close attention to the things you hear and see. It can be remembered best if you write the strong, important points. By writing your good thoughts and good impulses, it helps you make them permanent.

Many keen salesmen write, study and learn the best arguments and facts necessary to sell their complete line, and then the arguments and facts for selling each individual line.—*Salesmanship*.

The Judge and the Butcher

A well-known judge went into a butcher shop one morning. After a brief talk the butcher said: "Judge, will you give me a little legal advice? Suppose a dog should come into your shop and steal a piece of meat, what would you do?"

"Sue the dog's owner," said the judge. "Was it a valuable piece of meat?"

"It was a fine roast, worth five dollars."

"Well," said the judge, "I should sue the owner, then, for five dollars."

"Good," said the butcher, with a grin, "it was your dog, judge."

The judge smilingly paid the butcher and left.

Soon afterward the butcher met the judge.

"Judge," he said, "I have here a bill from you for five dollars. What is that for?"

The judge smiled again. "That," he said, "is for the legal advice I gave you about that dog."

Things to Worry About

The most wonderful things in nature are the smallest. A flea leaps 200 times its own length. A six-foot man would have to jump 1,200 feet to parallel the event.

One species of fly takes 440 steps in travelling three inches, and does it in half a second—corresponding to a man running 20 miles a minute.

Turnip seeds under good conditions increase their weight 15 times a minute, and in a single day turnips in rich soil increase 15,000 times the weight of their seeds. The globe turnip's seed in a few months is enlarged by the air and soil to 27,000,000 times its original size.

There is no force more powerful than a growing squash. A squash 18 days old has been harnessed in such a way that the growing process lifted 50 pounds on a lever; 19 days later it lifted 5,000 pounds.—*Cottrell's Magazine*.

Scientific Dentistry

An Irish maid in the service of a London family recently visited a dentist. Upon her return her mistress said to her, "Well, Bridget, did you have the tooth filled?" "I did, mum." "And what did the dentist fill it with—gold or amalgam?" "I don't know just what it was, mum, but from the way it felt I should think it was with thunder and lightning, mum."

**A man
who will take
no chances on his job
generally
has a good job.**

Begin Where You Are

“Most young men make the mistake of thinking that some other line or place offers better opportunity than the work and position in which they are at present. Sometimes this is true, but more often it is not true. In fact, most people are less than fifty per cent. efficient in their present jobs. Their present jobs, therefore, offer splendid opportunities for making the first important advances in personal efficiency.”

—B. V. Dealer

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KODAK CO.
LIMITED



**An educated person
is one who knows what
he wants, knows where
to get it when he wants
it, and knows how to
use it after he gets it.**

Blocking Sales by Blunders

A man doesn't have to sell goods to be a salesman.

Every person engaged in business is a salesman.

The stenographer who misspells a man's name offends his pride and vanity—and helps block a sale.

The man operating a screw machine or planer or turret lathe is careless about his micrometer measurement—and blocks future orders by arousing the just ire of a customer.

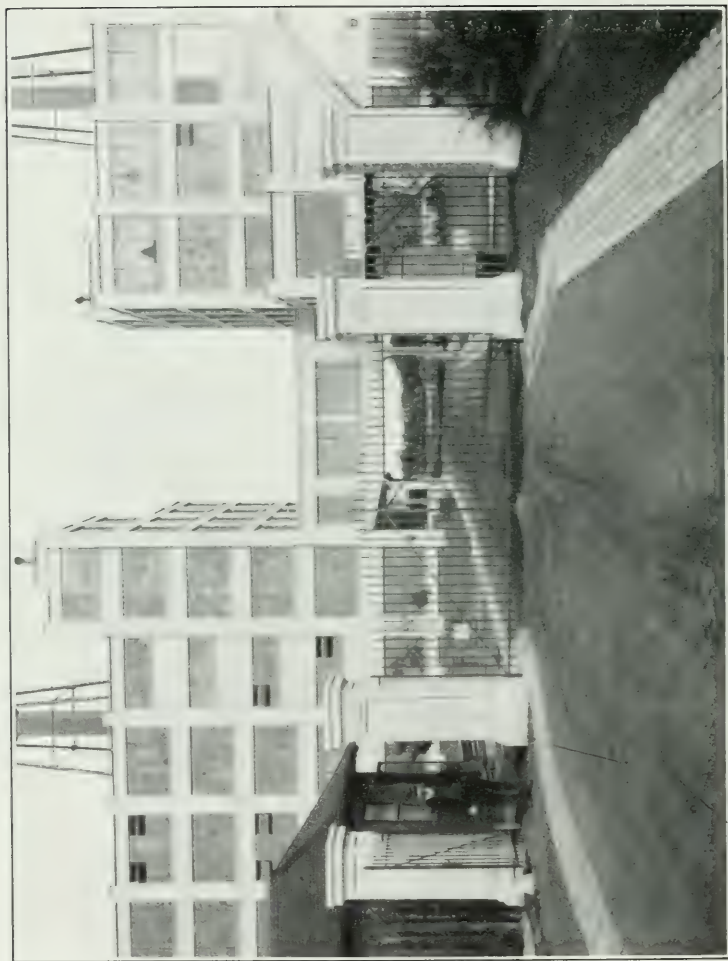
As a shipping clerk, the writer once sent some one hundred and fifty upper valves for working barrels to the Carter Oil Company. The shipment went to Lincoln County, West Virginia, which happens to have no roads except cow trails and dried-up creek beds. The shipment of valves was hauled horseback up one of these dry creeks. There had been an error in making up the shipment—the cups on the valves were $1\frac{7}{8}$ inches instead of $1\frac{3}{4}$ inches. It took three weeks to get the right valves from our Pennsylvania factory to Lincoln County, and during that time a score of oil wells had to be shut down. The loss ran into thousands of dollars.

I thought I was just a shipping clerk, and had a boyish longing to be a salesman on the road; but all along I was a salesman—for that mistake of mine sold future goods for a competitor.

Every act of every person engaged in business is a part of a sale—and whether the order goes to our company or to a rival is up to the highest and lowliest of us. It is easier to kill a sale than to make one.

Trade is hard enough to get, without driving it away by reason of discourtesy and mistakes.

There's a good reason behind all the irksome rules and "Be Careful!" mottoes of the boss.—*Exchange.*



The Gateway to the Grounds at Kodak Heights

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

APRIL, 1918

No. 3

The Salesman Who Knows

The great majority of people when purchasing cameras have no knowledge of the merits of one instrument compared with another. Many of them will possibly explain that they want "Something with a strong lens of universal focus." It is in such cases as this that the salesman *who knows* can tactfully inquire what size of picture the camera is to take, and if it be post card, for instance, explain just why a fixed position for the lens cannot be employed, except with cameras taking small sizes and fitted with single lenses or others of quite short focus. A technical lecture on photographic optics is not required—it might impress the would-be buyer, but it is doubtful if it would assist in consummating the sale. A little chat will do far more good, and as the customer begins to realize that the salesman knows what he is talking about, confidence in his ability grows and suggestions will be accepted.

In many a case, such as cited, the salesman will attempt to bluff it out, but ten to one the customer will know it, if not at the time, then later on, which is almost as bad. There is always the danger too with any such policy, of making misstatements, which will be at once detected.

We know of several stores where one, two or even three men are employed, who are thoroughly conversant with the subject, men who can answer almost any question that an ordinary amateur, at any rate, is likely to put to them. The result? They probably give a lot of helpful advice during each day and though the cash register may not tinkle afterward, every time, these same customers appreciate the service rendered and stay right with the store.

A thorough acquaintanceship with all photographic matters is not easily obtainable, but a full working knowledge can be achieved by studying the manuals and instruction books supplemented by "How to Make Good Pictures." Let no opportunity slip to improve and add to your store of information.

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Kodak Park as a Training Camp

(From American K. S.)

Kodak Park is in the war. From reveille to taps, it is alive with lads in khaki. With its barracks and mess hall and instruction quarters, it has taken on the aspect of an army cantonment.

Nor are these play soldiers that are quartered there. They are the boys who soon will be "over there" doing their part, often within range of the big German guns that the fight may be kept over there, not finished over here.

But it is not how to advance in open order, how to bomb a boche dug-out or parry a bayonet thrust that they will be taught in their training. They are learning how to develop the negatives brought back to them by the scouts of the air; negatives that tell where the howitzers are concealed, where the lines are weak and where they are strong, by what routes supplies are brought up, what movements of troops are being made—will tell to General Pershing the thousand and one things that he wants to know and that Hindenburg doesn't want him to know.

We think of aeroplanes as bomb droppers, as brilliant air duelists rat-tat-ting each other with Lewis guns; but the big part of the work is bringing back pictures of the enemy terrain, pictures on which the immediate activities of the army are based. Aeroplanes fight duels in the air, of course, fight them every day, and it is these brilliant exhibitions of daring that find space in the news columns—but, as a rule, their fighting is to protect their own photographers or to "down" an enemy plane that is likewise on a photographic scouting expedition.

Before the successful advance at Vimy Ridge, hundreds of aerial photographs showed the exact location of the enemy guns and strongholds, showed them so accurately that they were demolished in the hurricane of big gun fire before the eager infantrymen dashed across no-man's land to victory.

Our own vast aeroplane fleet, now in the making, is likewise to provide the scouts for the army, and cameras will be their eyes. Photography, therefore, looms big in the war program. Men must not only be taught how to fight, but men must be taught how to fly, how to photograph and how to develop and to print. From four to five thousand men are needed, and at once, to do the photographic work back of the lines, to translate, for the commanding officers, the photographic message that the scouts bring back from the skies.

And these men are to be trained in photography at Kodak Park.

It was a great satisfaction to us that at this critical time we could offer our government the facilities of our great plant for the training of these men, and, for what is equally important, the manufacture of the special apparatus and materials that are so urgently needed. We had not only the largest and most complete photographic manufacturing plant in the world, but we also had a co-ordination of resources that enabled us to devise cameras for special needs, to equip them with special lenses of our own calculation, ground by our own workmen, and to produce the sensitive materials best suited to the peculiar requirements of war photography. Here was an organization with the marvelously equipped Research Laboratory and a great force of en-

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Noon Day Concert by the Kodak Park Band

gineering, scientific and inventive specialists, all working to broaden and better photography. Apparently it was following what was strictly one of the pursuits of peace—but war came and it was ready.

The photographic activities of the army are all under the Signal Corps, and it was, therefore, to that division that we specifically offered our services for the training of men as well as for the designing and making of whatever might be required to perfect its photographic equipment:

“To provide school accommodations and instructors for training men for the photographic work of the Aviation Section in Rochester, with experts to take charge of the work so far as their services were required and to select and recommend some of our younger special-

ists for service with the Aviation Section here and abroad.

“To construct and submit experimental cameras and submit blue prints of same so that tenders for their construction could be obtained from other firms as well as our own.

“To send emulsion experts to aviation fields to experiment on different types of sensitive material, and to advise which we found best suited to aviation photography.

“To design a photographic motor truck for field work and submit detail drawings for a photographic field laboratory.

“To make tenders for all special apparatus and materials required by the Section, based strictly on their cost to us, plus ten per cent, to cover contingencies, it not being our intention to make any profit whatever out of these materials.”

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That our offer to place everything that we have and everything that we are, in the service for the winning of the war was evidently appreciated at headquarters—an appreciation that makes us all the more anxious to do well our part—is evidenced by the following communications from Major General Squier, Col. Engel and Lieut. Col. Horner:

“Eastman Kodak Co.,
Rochester, N. Y.

“The beginning of the new year brings with it a thorough realization of responsibility which rests upon everyone connected with the carrying out of the air-craft programme. We appreciate what you are doing to co-operate in this work. We know you realize that it is with only the most intense effort that the task can be successfully accomplished. The country looks to you for great achievements during the coming year.

“SQUIER,
“Major General,
“Chief Signal Officer.”

The following is an excerpt from a letter from Colonel Engel, dated January 16, 1918:

“This is by far the best offer that the undersigned has ever seen to help us in getting our units trained and equipped. I have just left the office of General Squier, and he is certainly delighted with everything.”

Lieut. Col. L. S. Horner wrote us along these same lines on February 6, 1918:

“The management of the Equipment Division of the Signal Corps is more than satisfied with the broad-gauged American way which you and your Company have offered to assist us and are assisting us.”

But to get back to Kodak Park: The necessity was for providing, at the earliest possible date, four or five thousand skilled photographers to do the ground work connected with aerial photography. The Signal Corps has the men, and as we have the facilities at the Park for training them, we offered, without

charge, the use, until August 1st, of one floor of our new baryta building just being completed, for barracks and dark-rooms, and the use of our restaurant building, when not in use by our own employes, to feed the men. We also offered to furnish class rooms, a lecture room and recreation facilities.

The offer was accepted in a telegram dated January 30, as follows:

“Eastman Kodak Co., Rochester, N. Y.
“Your kind offer approved by Secretary of War.

“SQUIER,
“Chief Signal Officer,
“per Williams.”

Engineers and experts were sent at once by the Government to prepare plans and let contracts for installing the special fixtures and for preparing sleeping accommodations for the men, who are now taking up their training.

The building which was selected for the barracks is the largest building at Kodak Park. It is 150 feet wide by 560 feet long and contains 9 acres of floor space, the floor which is to be used by the men as a barracks and workrooms containing over two acres of floor space, which will amply accommodate seven hundred men at one time.

The men will be sent in detachments of about that number, and it is expected that it will take about a month of intensive training to fit each lot of them for the special work they are to perform.

Our restaurant building, which will be used by the men of the school, has ample accommodations for feeding two thousand persons at one time, and as the soldiers' meal hours will not conflict with those of our employes, there will be no question of our ability to feed a few hundred extra, and do it well.

There are ample facilities for recreation at Kodak Park, both indoors

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and out, and the Kodak Park Athletic Association will welcome the soldier students and extend to them the use of the Park Assembly Hall and the athletic grounds.

The "observers" who operate the cameras from aeroplanes are not necessarily technical photographers. As they always make their photographs from a considerable elevation, they are working invariably at "infinity." They, therefore, do not need to focus nor to judge the length of exposure. Everything is set for them by the ground men before they go aloft. All they need to do is to pull the lever that makes the exposures. And the instant they alight, their negatives are developed and the prints and enlargements made by the expert ground men, who not only know how to develop and print, but know how to use all the short-cut methods that save time. The aerial photographer snaps a German position miles back of the lines and, in apparent retreat, at a speed of more than a hundred miles an hour, rushes back to his base, spirals at break-neck speed to his landing, quickly hands his exposures over to the waiting ground man. It is but a matter of minutes from the time that the exposure was made until the finished enlargement, still damp no doubt, is in the hands of the commanding officer. And the information it gives him may be vital, often is vital, to the success of his troops.

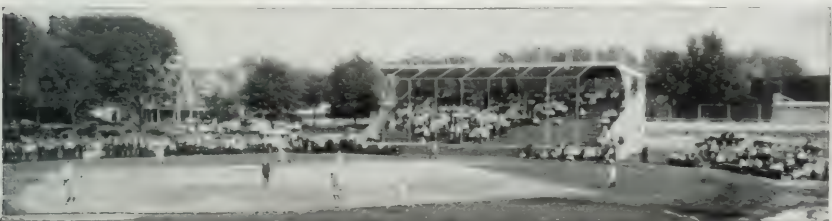
It is to the training of these highly

important ground men of the Signal Corps that so much attention is now being given, that they may work accurately and rapidly. Fortunately, our facilities are such that they may be given the needed instruction promptly and thoroughly—will be quickly equipped with the knowledge which will enable them to be of as great service as the men on the firing line.

The location of the school in Rochester is, of course, an emergency measure, and it will probably be moved later on to one of the big aviation fields. The school is wholly under the Signal Corps officers detailed for the purpose, but they will be assisted by about fifty instructors taken from our technical staff in different departments, including the Research Laboratory, Eastman Professional School, Demonstrating force, etc. These men will be replaced by army instructors as fast as the latter become sufficiently familiar with the work.

While there will be no flying school here there will probably be a few planes installed in one of the parks, which has been offered by the city, and these will be used to make photographic experiments in connection with the work of the school.

Through the acceptance by the War Department of our tender of the facilities at our command, Rochester is more than maintaining its claim to the title, "The Photographic Center of the World."



The KODAK SALESMAN



Entrance to Kodak Park



Floor in Baryta Building for Use of Military School

The KODAK SALESMAN



Assembly Hall—Kodak Park



One of the Dining Rooms—Kodak Park

The KODAK SALESMAN

NEW AZO PRICE LIST.

Effective April 8th, 1918

SINGLE WEIGHT				DOUBLE WEIGHT				
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$0.18		\$0.95	1½ x 2½		\$0.25		\$1.20
	.18		.95	2¼ x 2¼		.25		1.20
	.18		.95	2¼ x 3¼		.25		1.20
	.18		.95	2¼ x 3½		.25		1.20
	.22		1.15	2½ x 4¼		.30		1.45
	.22		1.15	3 x 4		.30		1.45
	.25		1.15	3½ x 3½		.35		1.45
	.25		1.15	2½ x 4½		.35		1.45
	.28		1.25	2½ x 4¾		.38		1.55
	.28		1.25	2½ x 7		.38		1.55
	.28		1.25	3¼ x 5½		.38		1.55
	.35		1.25	3¼ x 6		.45		1.55
	.35		1.25	4 x 5		.45		1.55
\$0.18			1.25	3½ x 6½	\$0.25			1.55
.18			1.25	3½ x 5½	.22			1.55
.18			1.25	3½ x 5¾	.22			1.55
.18			1.25	4 x 6	.22			1.55
.20			1.70	4¼ x 6½	.25			2.15
.25			2.00	4½ x 6½	.35			2.50
.25		\$1.20	2.20	5 x 7	.35		\$1.50	2.75
.35	1.40	2.50		5 x 8	.45		1.75	3.15
.35	1.40	2.50		3½ x 12	.45		1.75	3.15
.35	1.40	2.50		5½ x 7¾	.45		1.75	3.15
.35	1.75	3.15		6 x 8	.45		2.20	3.95
.40	1.95	3.45		6½ x 8½	.50		2.45	4.30
.45	2.10	3.75		7 x 9	.55		2.65	4.70
.50	2.45	4.40		7½ x 9½	.65		3.05	5.50
.50	2.75	5.00		7 x 11	.65		3.45	6.25
.50	2.75	5.00		8 x 10	.65		2.45	6.25
.65	3.65	6.60		9 x 11	.80		4.55	8.25
.75	4.50	8.15		10 x 12	.95		5.65	10.20
1.00	5.50	10.00		11 x 14	1.25		6.90	12.50
1.50	8.25	15.00		14 x 17	1.90		10.30	18.75
2.00	11.40	20.65		16 x 20	2.50		14.25	25.80
2.50	14.45	26.25		18 x 22	3.15		18.05	32.80
3.00	17.20	31.25		20 x 24	3.75		21.50	39.05
		1.40		Stereo Die Cut				

ROLLS

SINGLE WEIGHT		DOUBLE WEIGHT	
20 Inches	40 Inches	20 Inches	40 Inches
\$1.00	\$2.00	\$1.25	\$2.50
3.00	6.00	3.75	7.50

ROLLS FOR CIRKUT & MERA NEGATIVES

SINGLE WEIGHT						DOUBLE WEIGHT					
5 in.	6 in.	6½ in.	8 in.	10 in.	16 in.	5 in.	6 in.	6½ in.	8 in.	10 in.	16 in.
\$0.65	\$0.75	\$0.85	\$0.95	\$1.20	\$1.90	\$0.85	\$0.95	\$1.00	\$1.15	\$1.45	\$2.25
1.25	1.50	1.65	1.90	2.40	3.75	1.65	1.90	2.00	2.25	2.90	4.50
2.50	3.00	3.25	3.75	4.75	7.50	3.25	3.75	4.00	4.50	5.75	9.00

AZO POST CARDS

Doz.	2 Doz.	½ Gross	Gross	500
\$0.20	\$0.35	\$0.95	\$1.70	\$4.40

The KODAK SALESMAN



Motor Truck—Kodak Ltd. Fire Brigade

Good Work

The ancient adage, "An ounce of prevention is worth a pound of cure," has led to the maintenance at all Kodak factories of a fire department for the purpose of checking incipient conflagrations.

The fire department of Kodak Limited is maintained at the Company's works at Wealdstone, some ten miles out of London.

As a private department it immediately established an enviable name for itself, and in 1913 won the Silver Challenge Cup for fire rescue work against all England.

As a logical result of its record it was called to aid the London Fire Brigade in air raid fires at the very beginning of the war.

It is the only private company that has been deemed worthy by Lieutenant Commander Sladen, Chief of the London Fire Brigade, to co-operate with the professional fire fighters in this hazardous work.

That the Chief has seen no reason

to regret the distinction accorded is evidenced by the following letter to its captain:

"As the third Christmas approaches since you and your Brigade have helped the L. F. B., and as the expiring year has afforded you more opportunities for proving your value, I feel that I should be allowing an opportunity to pass, which I might afterwards regret, if I did not personally, and in unmistakable terms, express to you my thanks and admiration for your unflagging support and invaluable assistance at air raid fires in London.

"The station usually assigned to you is in the center of the raid area, and you have, time after time, been under fire in the open, besides being called on to deal with fire extinguishing jobs under circumstances which tax the nerve and resource of the most experienced professional officers.

"On each occasion I have received reports which bear testimony to your ability, devotion to duty, and courage."

The twenty-three members of the Kodak Limited Fire Brigade all live in separate houses in Wealdstone,

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so that in case of an alarm it means more than jumping into clothes and sliding down a pole, as each member has to run the no inconsiderable distance between his home and the factory fire headquarters.

But so efficient are these men that between the scream of the factory whistle announcing the approach of enemy aircraft, and their arrival at the fire house, but a scant ten minutes has elapsed.

In case of a raid the men near the motor engine don metal shrapnel helmets and drive to Manchester Square, a fire station of the London Fire Brigade, located in the residential section some two miles from the center of the city.

Arriving at Manchester Square they are directed to the heart of the raid zone, and from then on are in constant danger not only from falling bombs, and from the usual perils attendant at serious fires, but from the shrapnel of the anti-aircraft guns.

Twice the motor engine has been struck by shrapnel, and the distance between safety and the casualty list has often been merely a matter of inches.

We are indeed proud of the boys of this fire brigade, and of their record.

Beyond a Doubt

It happened in a lawyer's office:

The lawyer and his client were preparing a case for trial, and among other points very apt to be disputed by the other side was the condition of the weather on a certain date.

The man said, "I believe I can definitely settle that question. My boy has a Kodak that he keeps working pretty constantly, and it will be unusual if he did not make some exposures on that date, particularly as it was a holiday."

"That's all right," responded the lawyer, "but how will your boy know just the date upon which the negatives were made, so he can, if necessary, swear to it in court?"

"Don't let that worry you," responded the client. "He has some sort of an apparatus on the back of his Kodak by means of which he can photographically imprint the date or other memos at the time of exposure right on the edge of the film."

The man had his son look through his negatives, and he found several with the autographic record of the date in question on them.

Bright clouds in the sky proved that the day in question was clear and sun-shiny so the point in question was established beyond a doubt.

Impress upon your customers the importance of the Autographic Feature, particularly for the date. You never can tell when it will come in good play.

Fill out the

"Kodakery"

Subscription

Blanks.





The Primary Page for the Beginner Behind the Counter

HOW much exposure shall I give?

Every salesman behind the counter has been asked this question countless times, and the questioner always expects a definite answer to cover all conditions of light right off the reel.

If you could exactly predetermine the absolutely correct exposure for all subjects you would be worth a whole lot of money to quite a number and variety of employers.

As a matter of fact, you can not, one time in a hundred, estimate the correct exposure necessary to produce an absolutely normal negative, nor is it necessary.

All our dry plates and N. C. Film have remarkable latitude. This means that quite a wide variation from the absolutely correct exposure can be made, and yet produce a negative of good printing quality.

We some time ago formulated a rule governing out-door exposures that will afford a most excellent working basis; it does not, however, apply to rapidly moving objects for obvious reasons.

The rule to be observed can be stated in two words—sixteen, twenty-five. Sixteen indicates the Stop and twenty-five (meaning $1/25$ of a second) indicates the shutter speed.

As 16-25 will give a fully timed exposure for an ordinary landscape with a principal object in the foreground, at any time of year, from

two and one-half hours after sunrise to two and one-half hours before sunset, this will afford a basis from which to calculate other exposures.

For a landscape with trees or bushes occupying most of the picture the exposure should be doubled by using Stop 8 (*f. 11*) and a shutter speed of $1/25$ second.

For a portrait out-of-doors, when the subject is in the shade of a building (not under a tree or porch) but exposed to the unobstructed light of the sky, the exposure should be quadrupled—by using Stop 4 (*f. 8*) and a shutter speed of $1/25$ second.

When the whole or the greater part of the subject is in the shade, or on days that are cloudy (this does not mean gloomy, or very dark, however) the exposure for each of the subjects listed should be four times as long as that given when the sun is shining.

This rule is easily remembered, and while it does not always insure *absolutely correct* exposure, it does, however, insure *ample* exposure, which is the foundation upon which all good negatives are built.

Now let us extend, or amplify this rule a little, going back for the moment to first principles.

The exposure to give depends upon two factors: (1) the strength of the light, and (2) the sensitiveness of the film, but since the sensitiveness of the film always remains

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the same, we need only consider the light which reaches the film through the lens.

In order to find out how much light is reaching the film during exposure we must consider: (1) how much light there is coming from the sky; (2) what sort of a subject we are photographing, so we can know how much of the light it will *reflect*, and (3) how big a lens opening is being used.

Let us assume that the exposure is made at *f. 8* (U. S. 4). We can then calculate the exposure for any other Stop, since Stop *f. 11* or U. S. 8 requires twice the time of exposure that No. 4 does; *f. 16* or Stop No. 16 requires four times, and so on.

If we take as the standard subject an ordinary landscape showing the sky, without any heavy foreground, groups and street scenes, and landscapes with dark foregrounds will need twice as much exposure as this standard subject, and portraits and scenes in the shade of trees and houses will want four times as much exposure, while sea or open beach, or snow scenes will require only half the exposure of the standard subject.

This foregoing rule will then enable you to deal with different kinds of subjects.

When you come to photographing indoors it will be hard to find a satisfactory rule.

Only experience, or some method of measuring the light inside the room will enable the amateur to judge the exposure accurately, but for a first trial about 400 times the exposure should be given that would be given for the standard out-of-door landscape.



Queries

Can the 3-B Quick Focus Camera be altered so as to take No. 122 Film?

The cost would be prohibitive.

Can a lamp larger than the 60 Watt Mazda be used in the reflector of the Kodak Enlarging Outfit?

No; the 60 Watt is the largest size that can be accommodated.

Is it imperative that lenses be fitted to Graflex cameras at the factory?

No; we merely suggest that when possible lenses be sent to the factory to be fitted, to insure their being properly centered and parallel to the focal plane.

What is the slowest "snap shot" exposure?

A snap shot is one made with the camera held in the hand. 1/10 of a second is about the slowest exposure that can be made with the camera so held without movement.

Can negatives and prints be sent in for criticism?

This privilege is open to all subscribers to *Kodakery*. Address package to Editor *Kodakery*, Canadian Kodak Co., Limited, Toronto.

How much space is necessary for operating the Kodak Enlarging Outfit?

This depends entirely upon the size of the negative, and the size of the desired enlargement.

With a 3-A negative it will require a distance of $36\frac{1}{4}$ inches to produce a $6\frac{1}{2}$ by 10 inch enlargement.

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For the New Clerk

The time seasoned salesman knows that knowledge comes only through the school of experience, with a side course in the academy of hard knocks, but the new hand, ignorant of the principles of salesmanship and the necessity for doing the small things well can profit by the following article in *Playthings* on the making of a retail salesman:

"The merchant gets the raw material—that is raw material in most cases, raw material that must be moulded into that rare thing, the finished salesman.

"Sometimes merchants procure the finished product, but of this there is no need of exposition here beyond the statement that he must not be so all fired finished that he refuses to adapt his talents to his changed environment.

"Your green clerk comes fired with an undying (?) ambition. He believes that every boy has a chance to become a magnate. They told him so at school. Hence he wouldn't sell his chance for the 'greatness' just because of a lack of ability to analyze his lack of necessary qualities. So he is irritable if he is not promoted with the rapidity of Frank Merriwell or Nick Carter.

"Now, ambition is a mighty fine thing in its place—and it's hard to say just when a man has too much of it, when it's honest and earnest, but sheer justice to the young innocent makes it necessary to give him a bump of the practical. A sense of proportion and a tithe of patience if he lacks these qualities.

"The sort of young man we have in mind is a pretty good sort of chap, a likeable boy possessing real ability, but his particular problem is how to avoid day dreams on how to rise rapidly in the world when he

ought to be figuring out new ways of selling more goods.

"He forgets, or never thinks, of the fact that all self-made successes were won by doing each job in turn in a manner most meritorious. The job at hand never suffered from day dreams of the job ahead.

"These thoughts are mighty important for the young salesman to learn, and you can ease your conscience about smothering latent genius by remembering that you are giving latent genius, if it is there, the one best way to develop. If it is of the freak sort it will be too unmanageable for you to harm anyway, so do your duty and rest assured the young man's thanks will come in later years.

"Next teach him that loyalty is a cardinal virtue, and that if he thinks what a mean cuss his boss is, to get rid of it, to speak his mind, to straighten matters or to get out, and then growl to his heart's content.

"After loyalty comes industry and honesty, all well seasoned with tact and a radiant good will for his fellow men.

"Of course he must be an optimist; he must think and act as if the world were the finest little globe that ever turned, and this must be the only side of his nature that shall be known to the purchasing public and his business associates.

"In a sense all salesmen are actors; their personal sorrows, ills, grouches and grudges must be effectually concealed. The public must never see wheels or friction, they must have a very healthy admiration for an ideal store atmosphere.

"Who ever heard of a comedian offending or boring the public with any sorrow or ill? How long would he last if he did? In the same way

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the salesman has a part to play and the customer must never be treated to a dissertation on earaches or other trouble, unless in that rare case when he meets a queer customer who revels in physical ills.

"Break in a young man in this manner and his chances of becoming President of the Company are considerably magnified."

Getting After Business

A mailing list, to be of use, must consist of the names of those people who are known to be interested in the particular commodity or proposition brought to their attention. One of the important features of camera sales is that the first sale is merely the forerunner of others—how many others and their value being dependent on the care and thought bestowed on the matter by the retailer and the salesmanship employed. Now, a large number of Kodak Dealers regularly keep a record of every camera sold, entering the name and address of the purchaser, together with the style, size and serial number of the instrument. The value of such a list is often unrealized but if it is used as a mailing list, handsome dividends should be forthcoming. As you know every purchaser of a camera receives Kodakery for one year free of charge, provided the application form is sent to us. This monthly reminder is of the utmost value in sustaining the customer's interest, but it can well be supplemented from time to time by the dealer offering assistance, for instance, with any little difficulties which may have been met with, or again, drawing attention to the developing and printing department, etc. The deal-

er's name will thus be kept before the newly-made amateur, and he will naturally gravitate to that store for all the supplies he needs and a permanent customer will likely result. Use your camera record lists—it pays.

One on the Colonel

Guard—Who goes there?

Pompous Colonel—Fool!

Guard—Advance, fool, and give the countersign.—Sketch.

A Small Difference

Pat. O'Toole, a notorious poacher, going out at dawn in search of game on the Duke of Norfolk's estates, on turning a sharp corner, suddenly met the Duke coming toward him.

"Good morning, yer Honor," he said, seeing it impossible to clear off unseen; "and what brought you out so early this morning?"

The Duke replied that he had just taken a stroll to get an appetite for breakfast, and then, looking suspiciously at the Irishman, asked: "Why are you out so early?"

"Faith," was the reply, "I came to get a breakfast for me appetite."
—Montreal Herald.

Pretty Slow

Waiter (to guest who had been waiting a very long time)—Did you ring the bell, sir?

Guest—No, I was tolling it. I thought you were dead.—*Pearson's Weekly*.

A lot of fellows think it's smart to say they never think of business outside of business hours, until they discover just ahead of them the people who think about it all the time.

—*The Toledo System*



The KODAK SALESMAN

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KODAK CO.
LIMITED



**"If a man empties his
purse into his head, no
one can take it from
him."**

Great Work for Great Men

To be a manufacturer and distributor of faith, is about the greatest work one can do. There is no finer profession than one which compels us to build faith into the minds of men. In business faith is needed quite as much as money.

When we give a man our confidence, when we believe in him, when we express our faith in him and his work, we make easier all his tasks and lighten his load and remove, or help remove, the greatest obstacle on his road to success.

Believe, then, in yourself, your neighbors, your work, your own ultimate attainment of more complete happiness. It is only the farmer who faithfully plants seeds in the spring, who reaps a harvest in the autumn.

—*The Vagabond.*

The Tale of a Tie

The time was about January 5th of this year. The time of day was about 5:45 and the store closed at 6:00.

Young Smith—which is not his name—not having received any ties for Christmas, having been invited to a swell affair and wanting to show off to the best advantage, hurried from his office which closed at 5:30 and breezed into the haberdashery at the above mentioned hour. He asked to look at some ties.

“You know the holiday season almost cleaned us out; we never have been so low on ties as we are now. Was it a string, bow, or what kind of a tie did you want?” These were the very words with which the haberdasher’s clerk greeted the prospect. We managed to overhear Smith’s reply:

“I do not happen to be overfastidious about my ties and I see lots of them in this case that would please me; I know I am a little late but if you will be kind enough to lay one or two of them out here where I can see them, I’ll **BUY** a tie.”

Smith **BOUGHT** a tie; he was not **SOLD** one.

—Hubbell’s “Individuality.”

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An aid
to the man
behind the counter

Vol. 4

MAY, 1918

No. 4

Between Us

Learn one new thing each day. If this plan is adhered to for one year your brain will have received and recorded three hundred and sixty-five new impressions.

It probably will not be given to you to learn a big truth each day, but the average will be well worth your while.

This is a good habit to acquire, as it is one that will grow upon you, and you will learn to seek out the more important things.

Suppose you but open the dictionary and learn the meaning of one new word, you have added that much to your vocabulary, and to your understanding.

If you are passing a store window and see displayed some article with which you are unfamiliar, step into the store and ask what it is, and what it is for.

If someone with whom you are conversing makes use of an unusual word or phrase, ask the meaning.

Do not be like the old woman of White Chapel, who threatened to sue a man for libel because he called her a "hypotenuse of a right angled triangle."

Learn one new thing each day.

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U.S. Army School of Aerial Photography in Action

From the American K. S.



Capt. Chas. F. Betz, Commandant

When you pass the guard at Building 50 you instinctively throw back your shoulders, for you are inside the lines of a bit of Uncle Sam's army. You can see how well his soldiers are being cared for, as you walk for about a block past door after door of scrupulously clean dormitories on one side, work-rooms on the other, and business-like soldiers everywhere.

You turn a corner and are confronted by a busy shoe-shining stand, a laundry office, and a complete barber shop, all a part of this military organization, and your guard, who sees your surprise, ventures to remark with considerable pride, "We have hot and cold water, good shower baths, a fine place to eat, bully grub, and plenty of it, and we don't have to wash our own dishes."

"Something of a snap," you say. "How do you put in your time when you are not studying?"

"Leave that to the Captain," he says, "and don't tell anybody this is a place to loaf. Hear those rookies marching?"

We had started down another hall that looked another block long, and passed a big lecture room filled with soldiers, all of them on tiptoe to catch every word. We couldn't stop, for it wasn't for our ears, but we did ask who it was talking.

"That's Captain Wilsdon of the Royal Flying Corps. He's probably telling those fellows they ought to be shot if they spoil a negative when the lives of six or eight or ten men, and the safety of fifty or seventy-five thousand dollars worth of flying equipment has been risked to make it possible for the photographer to get that negative. He knows what he's talking about too—he's been up and over a good many times, and they've wasted a lot of their—*censored*—German fireworks on him."

Finally we reached Captain Betz, the Commandant—and he *was* commanding. He has his organization at his finger tips. His 800 or more men, green rookies ten days ago, have responded to his methods of intensive military training, and he is proud of them. He frankly tells you that as material for soldiers and Aerial Photographers this body of men is hard to beat.

Lieutenant Place, who has selected the recruits from Rochester, has found the material up to Rochester's boasted standard, and the men from other localities are equally good. Lieutenant Brown, the surgeon in charge, has only found it necessary to refuse six or eight men out of the first school quota, and

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the health of the men is excellent. Plenty of exercise, good food, perfect sanitation, and wholesome recreation along with the practical and thorough training the men are receiving, is keeping them fit and happy and putting them in shape to fit into the big American War Machine without a hitch.

Another of the fine things about this school is the excellent chance for promotion. The officers have their eyes on men with the stuff in them that officers are made of, and further training is planned for them at other schools and officers' training camps.

Those with a desire for quick action—to see France and to get into the thick of things—will not be disappointed either. They will leave this school with a thorough knowledge of the work they are to perform, and as to military training—we saw them in action on the Athletic Field and they seemed to be able to do everything but loop-the-loop, and this isn't expected of men whose work is entirely on the ground.

After a talk with Captain Betz and the efficient young officers who make up his staff, and after a glimpse at the school's quarters and the high class of the men them-



Capt. Wilsdon, R. F. C.

selves we can't help feeling that we would like to recruit for the school's next quota of men.



Officers in Charge of U. S. A. School of Aerial Photography

Confessions of a Salesman



"WHEN I first started in to sell goods I had no particular ideas to guide me, and I had never given a thought to psychology, and wouldn't have known what the word meant, in all probability—nor am I sure now just how to apply it in all cases.

"I have no reason to suppose that the youngsters of to-day are any different than the youngsters of my day, and so perhaps an analysis of my early thought and ambitions and how they worked out may be of help to all of us—and maybe not.

"I had never heard of John Wanamaker, nor of Marshall Field, nor had I in mind any great character in either ancient or modern history, upon which to mould my future.

"All I can remember is that I wanted to make good because I liked my job and wanted to hold on to it.

"You see I started rather young, and I felt mighty proud when the Boss showed me how to manipulate the old fashioned cash drawer, and when the other kids would come in and see me selling things along with the grown-ups.

"I studied hard to learn the stock and the prices, not because I had much of an idea that it had anything to do with salesmanship, but because it embarrassed me to have to ask questions, and to have customers find out that there were things I didn't know.

"The scene of my initial endeavors was a general store in a small town, so our patrons ranged from the very well-to-do to the decidedly indigent, and I sold everything from a silk dress pattern to five cents worth of tea.

"I soon noticed that all of the older clerks had a personal following, and that one clerk in particular had a very large one. I would step forward again and again only to be met with 'I'll wait for Martin to attend to me,' and then when Martin did wait upon them I would find that the customer wanted something I could have readily furnished.

"Of course I knew that a good deal of this was due to the fact that I was just a kid, and that possibly some folks felt that it was beneath their dignity to have a youngster wait upon them, but it bothered me just the same.

"As I went along I made just about the average number of blunders such as cutting off three-quarters of a yard for a yard, spilling kerosene on somebody's package of coffee, and the like, and I also began to acquire a small personal following of my own.

"At no stage in my early career of selling can I recall that I made any attempt to study the 'why' and 'how' of selling, or the underlying motives that control the actions of the human animal.

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"I of course learned that I could grin and say, 'Hello, Mandy,' to old colored Mandy Jackson, or crack a joke with Judge Thomas, who liked boys, and likewise that I had to be exceedingly polite and dignified with the banker's wife and a good many others, and that was just about as far as I did get.

"I liked to make sales, and to see the line lengthen on my sales sheet, but I had never given any thought as to how I might build up or add to my sales with every customer, either by showing or suggesting other items. So you see I wasn't very much more than an order taker.

"It was not until I started out on the road to sell a specialty that I realized how very little I knew about salesmanship.

"At the end of the second day I realized that about all I really had to start out with was a whole lot of self-conceit, and that now I didn't even have that left.

"Then, for the first time, I began to put myself in the position of the prospective customer, and to figure out what would have to be said to me to induce me to buy.

"Then I had to go still further, and try to discover how a salesman would get to me, and interest me if I happened to have a grouch, or not be feeling well, or half sold on some competing article similar to my own, and all the other problems that every day confronts the salesman.

"I have a pretty warm spot in my heart for the youngster behind the counter, for I have been there myself, and being just of the average sort I can judge pretty closely as to the motives, and the reasons why the average youngster does, and does not, do certain things.

"Just as in my beginning I failed to take time to think out just how much there was to salesmanship, so

it is that I know that to-day a good many are making the same sort of mistakes.

"I do not go much on the theory that good salesmen must be born that way, but on the contrary I hold that good salesmen are made—and made by themselves.

"I have always found it a tremendous help to mentally put myself in the customer's place; to try and get his or her view point.

"We are all pretty much alike inside, so if you study yourself thoroughly you will have a pretty good line on how other people will act under the same conditions."



"Kodakery" for June

Most of us have entertained the idea that photographing wild birds in their natural environment entailed the use of very expensive and exceedingly complicated apparatus.

You will find your mind entirely disabused of this idea if you read "Kodaking Wild Birds," and also, you will be pretty apt to find yourself attempting this most fascinating work.

If you are interested in home portraits read "Portraits with Window Backgrounds," and by all means read the initial instalment of a series of articles on "The Fundamentals of Photography."

"Like a Crab—Backwards" affords a humorous and philosophical means for producing harmony between picture and title.



Force of Habit

Captain—Charge!

Ribbon Clerk Regiment (in chorus)—Just a moment, please. Name and address?—*Pelican*.

The KODAK SALESMAN

From Old Madrid

Appreciation of the value of the display window as a selling factor is not confined to this country. In civilized centers the world over more and more attention is being paid to the display window.

It is our privilege, in this issue, to illustrate a highly artistic window display installed during Christmas and New Year's by Kodak Sociedad Anonima, in Madrid, Spain.

While in many instances, dealers in this country might not care to install so elaborate a display, we are very sure that they will be interested in the details, as this display attracted enormous attention.

The top wheel which represented the Northern Hemisphere of the earth was surrounded by Vest Pocket Kodaks.

This section of the globe, so to speak, was very slowly turning, and the wording "El Kodak se emplea en todo el mundo" (Kodak is used all over the world) could be read alternating with the other sentence

"y en todas las épocas del año," (and in all seasons).

Below was the Wheel of Time ever turning on its eternal course. The Kodaks on the two wheels served as cogs which united the World with Time.

The Wheel of Time was divided into four sections, and on each section, an enlargement carefully selected to represent one of the four seasons, was artistically mounted, the phrase under each picture explaining the motive.

But two seasons were visible at a time, but as the wheel gradually turned the other two pictures came into view.

The wording under these enlargements was as follows: "Primavera: el Kodak perpetua los encantos de la Primavera" (Kodak makes Spring-time charms everlasting).

"Verano: Vacaciones sin Kodak, son vacaciones perdidas" (Summer: a holiday without a Kodak is a holiday wasted).

"Otoño: No deje de llevar un Kodak á sus excursiones otoñales." (On your autumn rambles always take a Kodak with you.)

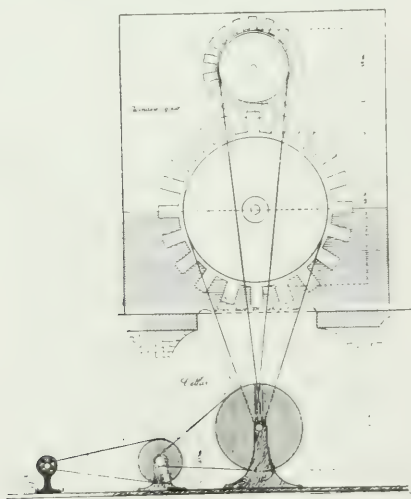
"Invierno: Siempre hay ocasión para usar el Kodak." (Winter: there is always a chance to use a Kodak.)

The axle had the following inscription: "Empiece Vd hoy mismo" (start to-day).

As this wheel was only partly visible at a time, natural curiosity compelled the onlookers to wait for and read all the inscriptions.

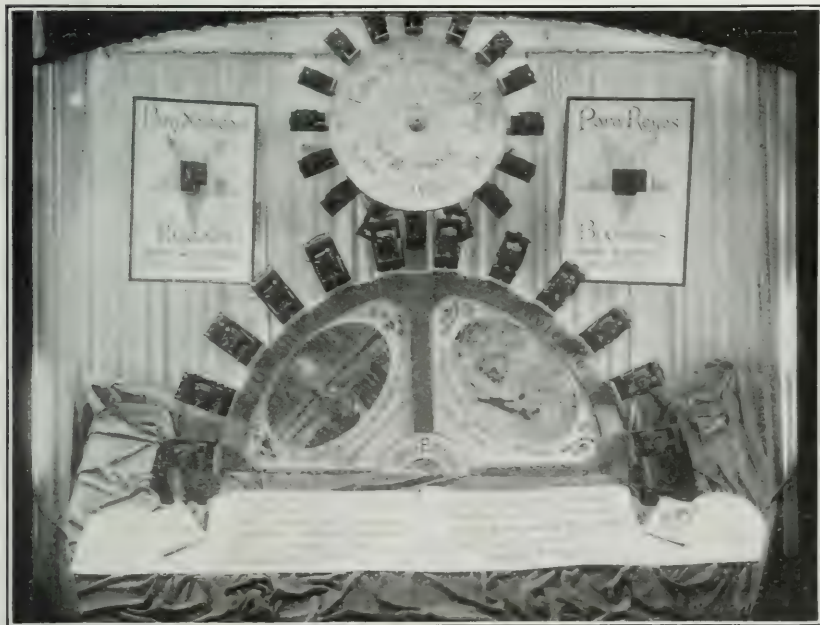
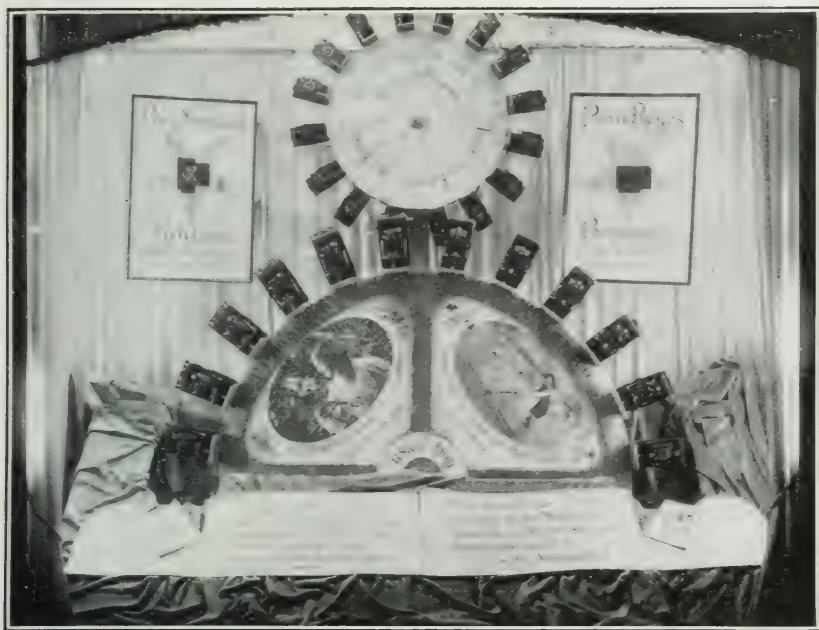
As a base to the display, there was on the left hand side a verse from a well known Spanish classic, which means "all the seasons of the year go by and leave nothing behind."

To counterbalance this was the inscription on the right hand side



The Motive Power

The KODAK SALESMAN



An Unusual Display by Kodak Sociedad Anonima, Madrid, Spain
(See Page 8)

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(translated): "There is no way to keep a permanent souvenir of your happy moments so satisfactory as an Autographic Kodak."

The stars, one with a Brownie, and one with a Kodak, suggested Kodaks for Christmas, and Brownies for "Reyes" (Epiphany, January 6th) are the best presents.

The mechanical part (of which diagram is shown) was very simple, and entirely home-made by one of the men in the packing room, the power being furnished by an electric fan motor, so the cost of fitting and operating the window was very slight.

Study 'Em

You study the methods of the other good salesmen working alongside, or across the aisle from you. You chat with an occasional traveling man, and watch him sell a bill of goods, all with the idea of improving your own selling methods.

That is good, but you are overlooking many excellent lessons in salesmanship if you fail to study the advertisements in the magazines of nation-wide circulation.

If you want to spend a pleasant and instructive evening, possess yourself of a copy of the *Saturday Evening Post*, *The Cosmopolitan* and *Review of Reviews*, or others of similar caliber, and study the advertisements.

Here you will find another angle of the selling problem—selling by, or through, the medium of printers' ink.

Go through the advertisements and check off those which have arrested your attention, and those which have created in your mind the desire to possess the commodity advertised.

After you have made this list go over each one carefully, and analyze them, and you will have found some mighty good pointers in the art of selling.

Goods Discontinued

Kodak Magnesium Ribbon Holder

This good little seller is no longer available, because we can't replenish our stock.

Cooke Anastigmats

Cooke lenses, of all kinds, are also not available, because of the impossibility of getting supplies, the factory being tied up with work for the Imperial Government, and, of course, there's the difficulty of transportation.

1918 Kodak Advertising Competition

\$3,000.00 Cash Awards.

We will, as usual, hold a Kodak Advertising Competition this year.

The contest this year will be divided into two classes:

Class "A," for professional photographers only, with prizes totaling \$2,000.00.

Class "B," for amateur photographers only, with prizes totaling \$1,000.00.

Circulars giving full details to be had on application. See that your store has a supply.



Ten Minutes *with the Boss*

"SAMMY, I am wondering if we haven't been sitting too close to our own proposition, and if just because we know the line so thoroughly we fail to realize that a whole lot of outsiders do not know it as well as we do.

"An hour or so ago I had occasion to wait upon a well groomed and intelligent woman. She was leaving some negatives to be printed from, and as I glanced through them I laid three or four to one side, and later picked them up and told her that I thought excellent enlargements could be secured from those particular negatives.

"Why! Can you make big pictures from small negatives?" she exclaimed, and was at once interested, and I entered quite an order for enlargements.

"I know you are thinking that she was mighty ignorant, and so did I for the moment.

"But let me tell you a little experience of my own, Sammy. A while ago I bought the Missus a small motor with which to operate her sewing machine and it worked fine.

"A few weeks ago I happened to be visiting a friend in his new home, and as he was showing me over the house I saw that in the sewing room the machine was equipped with a motor similar to the one I had purchased.

"I inquired how they liked it, and my friend said 'Fine,' and then

told me how they had attachments for this same motor for polishing silverware, and for light grinding work, and that an air fan could also be attached.

"Now, Sam, I had never heard of any of these attachments though it was quite obvious that if the motor was sufficiently powerful to run the sewing machine it could be used for these other purposes as well, so you see, Sam, we will have to forgive the lady for not knowing about enlargements.

"'Mother Goose,' 'Robinson Crusoe' and 'Tom Sawyer' are constantly delighting new and highly appreciative audiences—old stuff to us, Sammy, but mighty interesting to those who have just discovered them.

"In the business of selling amateur photographic supplies, Sam, we are catering to a whole lot of grown-ups whose minds can in a way be compared to those of children just entering a field of new delights.

"Mr. Jones, the banker, may know high finance up one side and down the other, but when he purchases his first Kodak as a source of recreation he is densely ignorant regarding many of its most interesting phases.

"You must remember, Sammy, that the average customer does not study catalogues and photographic journals as you do; that perhaps he feels he must confine himself to the elementary, and so pays no attention

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to matters photographic beyond learning how to load and unload his camera, and to operate the shutter.

"True enough, Sam, he sees the various sundries and accessories when he comes into the store, but to him they form only a part of the general surroundings and he fails to become interested.

"Where we make the mistake, Sam, is in taking for granted that he knows all about these various things, because some of them have been on the market for a number of years, and because *we* know all about them, forgetting entirely that it is an entirely new market for him.

"Supposing the beginner looks in the show-case, and he sees a Portrait Attachment, and he reads that it is a Portrait Attachment. He may think it is something for professional use only, and it is a very safe bet that it will never occur to him that it could be used for photographing very small objects such as flowers and the like.

"By the same token he may see a Kodapod or a Kodak Self-Timer in the case; they are just shiny metal affairs to him and he affords them but a glance of indifference, if he even really notices them at all.

"It is a big mistake, Sam, when a customer comes in for a finished print order, not to go over the negatives and prints in his presence, as so much can be learned by so doing.

"Suppose you find a number of groups, and you note that the camera owner is not included because he has to make the exposures. Wouldn't this afford just the finest sort of an opportunity to show him the Kodak Self-Timer?

"You see he has been attempting home portraiture, and the size of the images tells you that he has been working without a Portrait Attachment. Now, Sammy, if you showed

him the Attachment, and how by its use he could produce large head and shoulder portraits he would be pretty apt to thank you and also invest.

"Just as I sold that order of enlargements to the lady who hadn't happened to know about enlargements—just so those sales opportunities exist with many another customer.

"Sammy, let's back off a little ways and get a wider viewpoint."



Query Column

Can you make enlargements with a view camera such as the 5 x 7 Eastman View Camera?

Yes, it is a comparatively simple matter to adapt the view camera for enlarging purposes. (See our booklet, "Enlarging.")

—

What is the best power lamp for use with the Kodak Safelight?

Twenty-five watt.

—

Can the Kodak Amateur Printer be used as a dark room lamp for use when developing film or plates.

No. It is safe only for Bromide and Velox and other developing out papers.

—

Is roll-holder film handled differently than regular film when developed in the Kodak Film Tank?

Yes, so far as rolling in the apron is concerned, after which the process is the same. (See Film Tank Manual.)



The Primary Page *for the* Beginner Behind the Counter

THERE are a good many amateurs who take up photography because its technical side appeals to them even more than the production of pictures.

For this reason it is highly advisable that the man behind the counter familiarize himself with the various processes, and that he understand both the tray and tank methods for development, and how to remedy the various defects in negatives so as to produce the best possible prints.

There is but one way to acquire this knowledge, and that is by actual experience.

There are lots of amateurs to-day who still stick to dark-room tray development because of the fascination in watching the image appear and build up before their eyes.

And it is indeed a most fascinating process, not alone because of its successes, but likewise because of its uncertainties.

There is no speedier way for the beginner to learn to correct his errors than by developing his exposures by the tray method.

He sees a much hoped for exposure come up out of focus, or hopelessly under-exposed, or with some other defect due to his carelessness, and it makes a much stronger impression upon him than if he had only seen the result when his plate or strip of film was removed from the tank.

This, please understand, is no argument against tank development, as that is by far the most approved method, but every amateur should have experience in the older method so that he may know what happens during development.

As a means of familiarizing one's self with tray development we would suggest the exposing of a few small sized plates on varying subjects, as the plates can be developed separately, and are a trifle easier to handle than a long strip of film.

If film is used select a six-exposure of one of the smaller sizes, or a roll of Vest Pocket Film, as the shorter length makes it easier to handle.

Do not take "any old" developer, but if you make up your own solution, use the formula given in the direction sheet accompanying the plates or film you are using.

You will, if you wish to use a prepared developer, find the Eastman Pyro Developer Powders highly satisfactory.

Prepare a quantity of the developer sufficient to allow complete immersion of the plates or film, and test the temperature of the solution *with a thermometer*, to see that it is not below 65° nor above 70° Fahr.

A developer too cold will produce flat, weak negatives, while one too warm will produce negatives of too great density, and coarse in grain.

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A normally exposed plate will, in the proper developing solution, almost seem to develop itself, as the image will appear gradually, and steadily build up to full density and gradation.

An under-exposure will be slow in appearing, and will be lacking in density and in detail in the shadows.

An over-exposed plate will flash the image almost immediately, and the plate will rapidly darken so as to seemingly obliterate the image.

Where a normal exposure is indicated by the appearance of the image, development should be continued until the image shows well through the back of the plate, and commences to darken slightly all over; this will be in from four to ten minutes, varying with the character of the subject, the variety of plate, and the developer used.

An under-exposed plate is best developed in a weak solution, but in no event will prolonged development after the image has started to veil over, or fog, be of avail, because you have not sufficient light-affected silver to build upon.

When a plate is known to be over-exposed before being placed in the developer, the addition of a small amount of Bromide of Potassium to the solution, will act as a restrainer, and so retard the too rapid appearance of the image.

Adding Bromide of Potassium to the solution after development has commenced will have no effect whatsoever as a restrainer.

With an over-exposure the best plan is to develop it for the same length of time as for a normal exposure. The result will be a negative very much too dense, but which can be brought to approximately normal density by the process known as "reduction."

A negative lacking in density or detail through under-development can be brought to proper printing quality by the process known as "intensification," but with an *under-exposed* negative intensification will only tend to increase the already too great contrast. The best remedy for an under-exposure is to re-take the picture, allowing sufficient exposure.

Negatives are usually reduced by means of a solution of Ferricyanide of Potassium and Hypo, the formula being given in "How To Make Good Pictures."

Local reduction can also be accomplished by rubbing down the over dense portions with a piece of cotton saturated with grain alcohol, but this is a rather "ticklish" process for the beginner.

There are several processes for intensification, formulas for the best processes being likewise given in "How To Make Good Pictures."

Familiarize yourself with the process of development, and these after processes, as this knowledge will do much to increase your selling ability and your interest in picture making.



The sundries in the show case—show them and explain them—also and likewise—don't forget to fill out the Kodakery subscription blanks.

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Systems of Marking Lens Stops

Two systems are employed for designating the relative values of stops (diaphragms) on photographic lenses. The U. S. (Uniform System) is chiefly used on rectilinear lenses, while the *f.* system is in practically universal use on anastigmat lenses.

The U. S. is based on the relation between the *area* of the stop and the focal length of the lens, while the *f.* system is based on the relation between the *diameter* of the stop opening and the focal length of the lens.

Though different numerals are used for indicating the relative values of the stops in the two systems yet, in both systems, all stops that bear a higher number than U. S. 4 or *f.* 8 admit just half as much light as the next lower numbered stop.

The comparative values of the stops in both systems, together with the comparative exposure values of the stops, are given in the following table, in which round numbers, that are accurate enough for practical purposes, are used in place of exact decimals:

4.5	1.25	.3
5.6	2.	.5
6.3	2.5	.6
7.7	3.7	.9
8.	4.	1.
11.	8.	2.
16.	16.	4.
22.	32.	8.
32.	64.	16.
45.	128.	32.
64.	256.	64.

From this table it will be seen that when the correct exposure with any stop is known, the correct exposure with any other stop can be readily

determined. For instance, should the correct exposure with stop 4 (*f.* 8) be $1/100$ of a second then with stop *f.* 4.5 it would be $3/10$ of $1/100$ or $3/1000$ which is about $1/330$ of a second, while with stop 16 it would be 4 times $1/100$ or $1/25$ of a second.

The stop markings 1, 2, 3 and 4 are sometimes placed on certain cameras that are used chiefly for making snapshots.

Stop 1 is intended for general snapshot work. Stop 2 is to be used for snapshots when the subject is in intense sunlight and no dark objects, such as trees or buildings, are included in the field of view. These conditions are seldom found elsewhere than on the seashore or in the desert. Stops 3 and 4 are for time exposures only. The use of these stops is fully explained in the manuals that are furnished with the cameras.—Extract from *Kodakery*.

In the Insurance Field

Aside from adding zest to all other forms of recreation the camera is every day being used more and more in business.

Quoting from *Rough Notes*, a journal in the insurance field, we see the important part it plays in the adjustment of losses:

"Photographs of damaged property are often of very great value in the settlement of losses. Sometimes they are evidence that the loss is one for which the company is not liable, especially where caused wholly by explosion.

"Photographs of all parts of a dwelling house affected by an explosion which took place in the basement saved the Fidelity-Phenix \$3,000.00 by their being exhibited to

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two firms of attorneys employed in turn by the assured to bring actions. The pictures convinced them that the assured had no right of recovery.

"They are important evidence where fire follows an explosion, as they sometimes show the extent of the damage by the explosion and that by the fire.

"They are useful in stock losses where only a portion of the goods have been destroyed and the adjuster is obliged to go away without making a settlement as the assured, finding that his claims are not conceded, will not infrequently further damage the goods by throwing them off the shelves and wetting and trampling upon them. This has often occurred where appraisals are demanded, but is not likely to happen where the assured knows that photographs have been taken showing the condition of his stock in all parts of the store.

"They are valuable as evidence in court, especially where the defense is against an excessive claim, particularly on buildings.

"It is important that photographs be secured where the assured persists in repairing or demolishing what remains of a building before the amount of loss has been agreed upon; also, where fires have been set in several places.

"They are valuable in inspection work to show the character of a risk and its surroundings by aiding the underwriter to decide as to the desirability of the risk and the correctness of the inspectors' judgment as to it.

"The camera may often be used in connection with the adjustment of automobile losses.

"It identifies beyond dispute the model of a car, shows the extent of the damage, whether by fire or col-

lision, also the surroundings, which is often important evidence to show the circumstances under which the car burned, as in a majority of cases fraudulent burning is in out of the way places, sometimes where the assured is unable to explain in any reasonable way why he should have taken his car on such a road or to such a place.

"The taking of photographs often has a moral effect which benefits the company where the assured is inclined to make a fraudulent claim.

"In one instance it saved a company \$8,000.00 on a claim for a car that was insured in New York and burned in Nova Scotia. A photograph of that wreck was used as evidence that it was not of the year's model represented in the application for insurance, but a model so old that the car was practically worthless.

It will not require very deep thought to determine the value of the Autographic Feature in cases similar to the above, as the date upon which the negatives were made would have much to do in establishing their value as evidence.



*"Kodakery" keeps the
amateur interested and
enthusiastic—and that
means sales.*

*Fill out the subscription
blanks.*

Knowledge is proud
that he
has learned so much,
Wisdom is humble
that he
knows no more.

—Cooper



The KODAK SALESMAN

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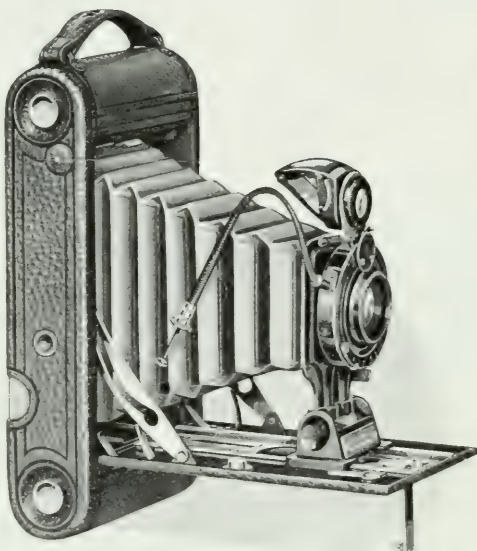
KODAK CO.
LIMITED



**Don't go to the Boss
for ideas or suggestions
—go to him with them.**

OUR HONOUR ROLL

Since August, 1914, 135 of our men have
joined the Colours.



Price
\$15.50

Pictures
2½ x 4¼

2^c Kodak Jr.

The pictures are of the pleasing panel shape, giving the high, narrow proportions that are so well suited to portraits—and when the camera is held horizontally, for landscapes and the like, it gives a long, narrow picture that is almost panoramic in effect.

And this long, narrow picture makes possible a thin, slim camera that fits the pocket—a detail that is often important, and always convenient.

The 2^c Jr. loads for 10 exposures, is fully equipped for hand or tripod work. For snap-shots the shutter has speeds of 1-25, 1-50 and 1-100 of a second, and it has, of course, the usual "time exposure" releases. Well made and well finished in every detail—autographic, of course. All folding Kodaks now provide for autographically dating and titling each negative at the time of exposure.

The lenses are the best of their respective types, are adapted to this particular camera and each one is *individually tested*.

THE PRICE

No. 2c Autographic Kodak, Jr. with meniscus achromatic lens	\$15 50
Do., with Rapid Rectilinear lens	17 50
Do., with Kodak Anastigmat f.7.7 lens	23 50

At Your Dealer's

CANADIAN KODAK CO., LIMITED, TORONTO, CANADA

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

JUNE, 1918

No. 5

Between Us

The young man was applying for a position. After a number of questions had been satisfactorily answered the employment manager inquired, "What do you read?"

The applicant looked uncomfortable. "Do you read the daily papers," he was asked, and he said he did but it was determined that he confined himself principally to the sporting page,—glanced at the head lines, and was a total stranger to the editorial page.

He was unacquainted with Shakespeare and Dickens, and Whittier and Longfellow he confused with some of the Generals in the War of the Revolution.

The manager shook his head: "I am afraid you will not do for the position I have in view: you have neglected your opportunities: you have failed to store away in your mind the thoughts of great minds; you are not in touch with the thinkers of the present day, so you could not be depended upon to approach any matter of importance in a broad minded way."

Good books are good friends—study them, keep in touch with the big minds, and store away for your own use that which they have found worth while.

Confessions of a Salesman



A YEAR or so ago I wanted to purchase a canoe, so I dropped into a sporting goods store to look over what they had in that line.

"I had had a particular make of canoe recommended to me, but it was not the make carried by this store.

"The salesman who waited upon me played up all the good points of the canoe his firm carried, and in the course of the conversation I asked him about the competing canoe of which I had heard.

"'It's a good boat,' he said; 'one of the best on the market,' and then he stopped without attempting to compare his own canoe with it.

"Then I knew that I would be pretty safe in buying a canoe from him, because he was not afraid to acknowledge the good points of a competing line, and had sense enough to refrain from making comparisons, which, as some ancient wise one remarked, are odious.

"The worst mistake a salesman can make is to 'knock' a competing line or store, as this indicates fear.

"If your line is the best, you know it, and so can have no fear in admitting the good points of other lines, and this will always impress the customer with your sincerity, and with the fact that your goods are right.

"A young Macedonian runs a shoe shining stand which I occasionally honor with my patronage.

"Across the street in the next block is another shine stand, and as Joe was putting on the finishing touches one day, I remarked that he had a pretty live competitor across the way. Joe grinned, and replied, 'Oh, he's a good feller, but he don't bodder me much.' Later I learned that Joe owned both places.

"Somewhere the other day I read a pretty good sentence: 'Don't fear competition, *be* it.'

"You can apply that thought in a good many ways: don't worry about your competitor—make him worry about you. Learn your line up one side and down the other; practise presenting your goods in a manner that will appeal to and convince your customers, and go after all the business in sight, and you won't have to worry much about the other fellow.

"There may be some other chap in the store with you who is running you neck and neck, or maybe just a bit ahead of you in sales; don't worry about him—get after his record and beat it.

"Try getting down just a bit earlier in the morning, lopping a few minutes off the lunch hour, because every additional minute may throw an additional customer to you.

"Sometimes a customer is unable to reach the store until just about closing time. You, yourself, have gone into a store just at closing

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time and have noticed how unwilling some clerks were to wait upon you, and how maybe the whole bunch would hang back.

"Here is an opportunity again for you—a splendid chance to build for future business and to tie another customer to you.

"Get on the other side of the counter for a moment; suppose you were the late shopper and the salesman came to wait upon you smilingly and willingly, and saw that you got full attention, even if you did keep him after the other salespeople had gone; you'd leave the store thinking pretty well of that particular salesman, and the next time you wanted anything in his line you would be pretty apt to go straight to him—sure you would.

"It is taking advantage of such opportunities that puts the star-salesman ahead—watch your opportunities, and you won't have to worry about the other chaps.

"Some folks fail to properly define the words 'luck,' 'chance,' and 'opportunity.'

"They see a man succeeding and they say he is 'lucky,' and if they only had had the 'chance' to improve 'opportunities' like his they would have done even better.

"A man is 'lucky' only when he gets his 'chance' and sees in it the 'opportunity' to better himself.

"Sometimes, however, a man is lucky; I was once. I had been holding down a job for a good long time, and finally came to the realization that I had progressed just about as far as I could in that particular line. I had a notion that I could write a bit, and so began sending in stories for one of the local papers.

"The editor was kind enough to publish them occasionally, and one or two of them happened to excite

the interest of one of the town's influential citizens. He looked me up and offered me a job in an entirely different field which afforded a much wider range than my old job.

"I was lucky only in the sense that I realized my opportunity."



For Accuracy and Permanence

There is a photographer who has lived in his home village for a great many years, and as a pastime he long ago appointed himself as photographic historian of the town.

His collection of negatives is a remarkable one, and many disputes, and one possible law-suit have been settled because he could produce both "before" and "after" pictures of almost every part of the village.

Public improvements, involving the creating of a water way, have vastly changed the surroundings in and adjacent to his village, and his collection in a few years will have become invaluable.

His negatives have always been dated because he is a highly methodical chap.

Data in ink, even of the water-proof variety, on the margin of the negative, is not always time proof, owing to chemical changes, but you may rest assured that he is a firm believer in the use of the Autographic Feature, because then his data is as permanent as the negative itself.

Where dates are important, and they most always are—even if but for convenience—Autographic Film and the Autographic Feature best serve because the record is a *permanent* part of the negative.

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For Your Own Interests

About the only merchandiser who can depend upon a new lot of customers each day is the newsboy on the train.

Even in the most densely populated districts there are never enough new customers to take the place of all the old ones, and it is the satisfied, interested customers coming back for more who put a business on the profit side of the ledger.

The average amateur photographer has many little perplexities that he does not always feel free to come and discuss with you because he knows you are busy.

No matter how clear you make it that you are only too glad to be of service and to afford information he will do the best he can by himself to avoid troubling you.

But supposing there was someone he felt perfectly free to consult, and who would smooth out all the rough spots, and give him a whole lot of new ideas besides, his interest and enthusiasm would increase a very high percentage—and interested and enthused customers are just what you need in your business.

Have you stopped to think that *Kodakery* performs just the service for your customers and for you?

Here are a few expressions, selected at random, from *Kodakery* readers:

"My negatives have improved at least 50 per cent. during the last year, due to instructions received through *Kodakery*."

"*Kodakery* is getting better each month and I would feel lost without it."

"*Kodakery* has helped me more than anything else in my camera work."

"*Kodakery* ought to be in every amateur's library, as it is the best help for the amateur I have yet seen."

"*Kodakery* has helped me wonderfully in making good pictures."

"*Kodakery* has proved very useful to me, although I have had almost eight years' experience in photography. It makes the pleasure of taking pictures much greater when one knows just how to go about it to get the results he desires."

We could go on and fill pages with similar expressions of opinion, but the foregoing should be ample to show how *Kodakery* is working for you and for your store all the time.

"Kodakery" for July

From every standpoint it is decidedly to your personal interest to fill out and send in the *Kodakery* subscription blank with the sale of every amateur camera.

You may have the idea that being the editor of *Kodakery* embraces a soft snap, but it isn't; to quote the managing editor himself, "It's down right hard work."

You see the editorial staff of *Kodakery* started out with high ideals, and they just have to live up to this standard, and they seem to have accomplished this amazingly well.

You will find a lot of good things and new ideas in the July issue, and if they don't start your own Kodak working out some of them we are much mistaken.

Read the second chapter on "The Fundamentals of Photography" by Dr. Mees, with extra care; it will post you thoroughly, and afford you a clear insight into an important subject.

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Autographic or N.C. Film?

War economy and the ever increasing popularity of the autographic feature make it imperative that discretion be used in ordering and selling Autographic film.

It is evident that many of the millions of users of non-autographic Kodaks and Brownies are using Autographic instead of N. C. Film for the demands for Autographic film have gone beyond our sanguine expectations. If this condition is allowed to exist there is danger of a shortage of Autographic film this Summer. But this danger can be entirely and easily overcome, by your co-operation, through your customers.

This is important to you and your customers as well as to us.

The Autographic feature in the film is of no use to the man who hasn't an autographic camera. Sell him the old style N. C. film and help conserve the supply of Autographic film for those who want it, and can use it. If you will simply sell the non-autographic film for non-autographic cameras we will have no trouble whatever in filling all orders.

You can help the situation in this way:

Cut down on your orders for Autographic film and make an equivalent increase in your orders for Kodak N. C. Film.

Ask every customer buying film: "Do you use an Autographic camera?" If he says no, insist on selling him N. C. Film.

Make this a patriotic duty—for in reality it is—and you will be helping to save an embarrassing situation.



Plan First

In a chat with a twain of artists who are doing remarkable work in illustrating stories by means of photography the question came up as to their methods of preparation.

Remarked one of them: "We leave nothing to chance; we first read the story together carefully, select its strongest or most dramatic features, and then proceed to lay the ground plans.

"We next select our models, and arrange the proper setting, and then make a rough pencil sketch showing the position of each model, so both we and the subjects know beforehand exactly what is required, and can visualize the finished picture."

Now that seems to be a mighty good plan to follow in the installing of window displays. Don't just say to yourself, "Guess I'll trim up the windows," and then start in without any preconceived plan.

Get off by yourself in a corner somewhere, and say to yourself, "The Boss pays a big per cent. of his rent for those windows, so I must make them earn their keep."

A salesman has not only to present a neat and attractive appearance, but he must have the ability to sell goods as well in order to hold his job.

Now you have to figure your display window as a salesman, so, to earn its keep, it must not only present the goods to the public, but give some one or more good reasons as to why they should be purchased.

Selling ideas do not grow on every bush but there are plenty of them if you will but give some time and thought to them.

Plan your display before you start to install it; plan it not only for its attractiveness but for a selling appeal as well.

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How Big Are You?

The following from the *Teco News* should be carefully and thoughtfully read by every salesman desiring to make the most of himself:

"The incident occurred in the office of a large organization, but the fundamental principle of the thing is the same regardless of where it is applied. That principle is this:

"A man is only so big as he is able and willing to pass on what he knows to others."

"The incident we have reference to was that of a head of a business talking to one of his department managers. He asked, 'Why don't you teach your men and make yourself more valuable to the house?'

"The owner of the business was dumbfounded when the department manager replied: 'I should say not. It has taken me a good many years to gain my knowledge of the business and it is my stock in trade. Do you suppose I am going to give it away now?'

"He failed to realize that he himself would grow when the men responsible to him grew,—he had to.

"Too many business men look upon clerks as help that should be taught only so much, and when that point was reached it was dangerous to go further. They are afraid to teach them more, fearing that they will get to know enough to go into business for themselves.

"Take a chance of your clerks leaving you by unhesitatingly giving them what you have of knowledge and experience.

"The big man doesn't fear the competition of retiring employees. He knows he can always make it worth while to stick. The biggest concerns have been built by men

who gave their employees a chance to grow and helped their growth.

"It may sound as though we're talking backwards or in circles, but it is a fact, nevertheless,—we gain by giving away, and what we keep we lose.

"The great business men of to-day have been great teachers, not necessarily in schools, but they taught just the same. It is that way in every other field, whether it is religion, politics, art or what not. The greater the man the more apt was he to found schools.

"And furthermore—there is no better way to learn than to teach. Read that again. We keep ourselves right on edge all the time, for when we teach others to do a thing, we learn how to do it better ourselves—we see our own errors.

"To teach well is a rare gift. Good teachers are sought everywhere, not only in schools, but right here in business. If you can teach well you have every reason to be proud of it, for it means you know your own business and you know the other fellow, his inner self, human nature,—and that's saying a great deal for you.

"Then you really know how to handle men, how to get the best out of them so that they'll make better men of themselves, do more for themselves and do more for you."

In Season:—

The Kodapod.

The Kodak Self-Timer.

The KODAK SALESMAN



Hook Up Your Store with Kodak Advertising



Ten Minutes *with the Boss*

“SAMMY, this morning I saw a man with a Kodak in his hand stop and look into our show window, start to come into the store, and then turn around, cross the street and enter the store of one of our competitors.

“Now, Sam, that bothered me, and I have been thinking about it ever since.

“I went outside, studied our window display carefully, looked the whole store front over, and even tried the door to make sure it opened easily, and for the life of me I can’t figure why that man changed his mind.

“Possibly it was only a whim, but in ninety cases out of a hundred there is a real reason back of every impulse.

“I am wondering, Sam, if we are advertising the store sufficiently. By that I do not mean the merchandise we have to sell, but the fact that our store is a pleasant and satisfactory one with which to do business.

“We carry the right goods, a complete stock, have a neat store and an efficient and courteous staff of employees, but it is evident that we have not put the loud pedal on these facts with sufficient force.

“Consarn that man, why did he cross the street? Anyhow if we did lose him he has done us a favor, Sam, by starting a new train of thought, and I am going to try and find a way to sell the store so that the next ones will come in.

“I am wondering, Sam, how it would work out to run a line something like this in all of our newspaper advertisements: ‘The store where people like to trade,’ or ‘We’ll ask you to come again, and you’ll want to.’

“It seems to me, Sam, that we might even carry this out in all our window displays by making use of cards of a similar nature, maybe ‘Come in, you’ll like us, and we’ll like you,’ or ‘We like to make it pleasant for our customers,—come in and watch us prove it.’

“I honestly believe, Sam, that a plan something like this will catch a lot of the strays, but if we do use it we want to keep away from the old trite stuff such as ‘Satisfaction guaranteed,’ ‘The House of Service,’ and similar ‘bromides.’

“A plan like this will not work out, Sammy, unless we, everyone of us, live up to our promises, but I don’t feel that I will have to worry about that with our organization.

“But we will have to look out for the little things, Sam, such as providing a seat for a customer evidently tired or in apparent ill health; in keeping our tempers even, and our smiles working with the grouchy or unreasonable customer, and in constantly watching for the opportunity to do some little added service that will make a friend for us.

“Several times I have gone into a certain store with one or more par-

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cels under my arm, and invariably the salesman has asked me if I did not wish to have them all wrapped up together so I could carry them easier.

"A friend of mine carries optical goods as one of his lines, and makes a specialty of fitting glasses. He and his employes always give a quick glance at the customer, and if he is wearing glasses they look to see if they are adjusted properly; if not, they pleasantly suggest that the frame or nose piece is a bit out of true, ask for the glasses, adjust them correctly and return them with a smile.

"There are a lot of such little services and acts of courtesy we can perform, Sam, but they must be done tactfully, and we must want to do them willingly, otherwise the whole impression of good will will be lost.

"We might console ourselves, Sam, with the thought that without doubt a good many customers have come into our store after starting for, or into some other store, but as a matter of fact that doesn't change things a bit—we lost one possible customer, and if we lost that one, it is fair to presume that we have lost others.

"We must always figure the customer, Sam, as more than a single unit, because if he is satisfied he comes back to us, and further than that he, in almost every case, will tell others about us, and often bring them to the store in person.

"Every big merchant who has achieved success has done so because he has sold his store as well as his merchandise to his public.

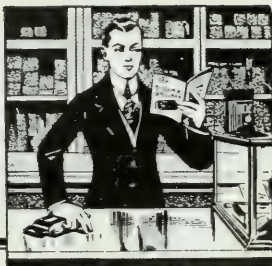
"We have a good business, Sammy, and our customers like us, but I do want to get back the man who started in and then crossed the street."

"If We Can't Get What We Like, Let Us Like What We Can Get"

In the place where we take our daily sustenance, morning and evening, there's a card hung which bears this legend:—"If we can't get what we like, let us like what we can get." Maybe the Food Controller is supplying this "soother," and really the patrons seem to take it in good part, for none of them is failing in flesh because of the food regulations.

That motto is a good one to bear in mind on the question of cameras. The exigencies of the War have rendered impossible or uncertain the securing of Anastigmat and R. R. Lenses, but the same conditions do not exist in regard to Single Lenses. If R. R. and Anastigmat Lenses are not available let us like the Single Lens equipments and push them with all the energy that's in us. The fellows who are guiding their food supply by that motto are not noticeably suffering, nor should your business suffer, for the people who want cameras will buy what you can offer, unless you throw up the sponge and give them to understand that you will not be a party to their buying any camera not fitted with an R. R. or Anastigmat Lens.

*This seems to be
a pretty good place
to again remind
you to fill out the
"Kodakery" Sub-
scription Blanks.*



The Primary Page for the Beginner Behind the Counter

IT is highly important that the beginner achieve fairly successful results from his first roll of film, so be sure he gets started right.

With the focusing camera there are four operations he must learn to do automatically:

1. Turn the film winding spool so as to bring the number of the next exposure in the centre of the little red window.
2. Adjust the focusing scale for the proper distance.
3. Adjust the stop-opening.
4. Set the shutter for the duration of exposure necessary.

These directions are all given fully and clearly in the Manual accompanying the camera, but the beginner will remember to do *all* of these things much better if you show him just how to do them, and explain the reasons for each one.

Explain the necessity for threading up the duplex paper on the winding spool so that the film will wind true on the spool and not bind on either flange. If the film is started crookedly on the spool, it may after an exposure or so bind so tightly as to prevent its being further unrolled, and the edges of film may be torn.

With the Premo Film Pack Cameras, show how to insert the pack in the camera so that the front of the pack is towards the front of the camera; if the pack has been inserted the other way around, as

sometimes happens, all the exposures will be blanks. Also show how to withdraw the safety cover tab before making the first exposure.

Impress upon the mind of the beginner the extreme sensitiveness to light of the modern film and plates. If an exposure can be made in $1/100$ of a second the film can be ruined by careless exposure to white light for the tiniest fraction of a second.

More than once have beginners brought in for finishing exposed plates wrapped up in a bit of newspaper, or a strip of film with the protecting duplex paper carefully removed.

We have even heard of instances where the beginner has thrown away the strip of film and attempted to develop the strip of paper.

In the making of exposures the beginner will go to all sorts of wild extremes if not cautioned.

One common mistake is the attempting of "Time" exposures with the camera held in the hand. The longest exposure that can safely be made with the camera held in the hand is $1/25$ of a second.

Almost always will the beginner attempt snap shots indoors. Successful 'snap shots' indoors can be made but only under the best of light conditions, and with lenses of large working aperture.

The beginner overlooks the fact or does not know that an enormous

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part of the rays of light that affect the sensitive film is absorbed by even the finest plate window glass, and that though he places his subject very close to the window his exposure must be many times that for an exposure *outside* of the glass.

Explain the use of the Finder thoroughly, and show them how to properly locate the image with the Finder in both vertical and horizontal positions so that there will be no cut off heads or limbs, or other portions of the desired subject or view.

Another thing the beginner attempts is the picturing of rapidly moving objects broadside or at close range, as 1/100 second seems to him to be brief enough to record the passing of a meteor.

Explain how motion can be arrested with comparatively long exposures by photographing the object at some distance and from an angle of about 45 degrees; the closer to the subject you work, and the nearer you approach the broad-side, the shorter the exposure.

You can obtain a fair picture of the C. P. R. Imperial Limited going full speed with a Brownie if you work at some distance, and at an acute angle, while to arrest motion with the camera held parallel to the track would demand an exposure of 1/1000 of a second or shorter.

Advise the beginner to make his first attempts in a good light out of doors, using stop No. 16 and an exposure of 1/25 second, and explain the foregoing highly essential fundamentals to him, and he will bring you a high percentage of good results.

Success with his first roll of film means a lot to you as regards future business.

Type That Talks

Glance over the advertisements in your local papers or in the national magazines and you will find that some advertisements arrest and hold your attention, even if you are not particularly interested in the article advertised, while others are passed by without more than a fleeting glance.

Now there must be a reason for this, and as you wish your advertising to bring you the fullest measure of returns we are going to afford you a few selections from an address, "Making Type Talk," given by J. W. Carlin, at the recent St. Louis Advertising Convention:

"The display at the beginning of an advertisement is to attract attention; the displays which occur through the body of the Ad are for the purpose of *emphasizing some particular thing*, or to encourage the reader to *keep on reading*.

"Sometimes an advertiser will make the mistake of putting his strongest display so far down in the body of his advertisement that the reader will start reading at that point, and never go back to the beginning of the Ad. If you want the reader to read your entire story, *don't open your book in the middle* by having a display at the centre which shouts out for attention before he has seen the top of the Ad.

"TOO MUCH DISPLAY IS AS BAD AS NO DISPLAY AT ALL; display depends on contrast, and if there is no contrast there is no display. In writing a large Ad, if you choose a few of your best points and bring them out forcibly, don't fear for the rest of your Ad; it will be read much more readily than if you undertake to make a display of everything. The merchant who tries to show in his window a little of everything he has

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in stock seldom has very effective windows.

"The displayed items are the show windows of your advertisement."

"If a man sees shirts in your show window he will naturally assume that you also sell socks.

"Now as to the use of *illustrations*. Illustrations are the gestures of type-talk. A good illustration can often say more than a thousand words of type. You remember the picture of the two little kiddies, dressed only in undershirts; the one with the well-fitting shirt said, 'My Mamma uses Wool Soap,' and the other with the shrunk-up shirt answered, 'I wish mine had.' That Ad said more than could have been told in many words of type. An illustration must make clear your message—or do not use it. Do not use a cut merely because it is 'pretty.'

"Different advertisers have different ways of laying out their copy, but I believe that this is about as good a method as any: paste the illustrations where they are to go, and write the display-lines in about the size you want them to be printed, putting each line in its proper place.

"Then indicate the sections of smaller type by numbers. Then if No. 1 space measures three inches wide by one inch deep, and you want to fill it with twelve point type you can easily figure out how much it will take to fill it. The average twelve-point type sets twelve letters and spaces to each inch of length, and always six lines to the inch in depth, so if you write the lines on your typewriter each typewritten line will make a line of twelve-point type, and six lines will exactly fill the space.

"If you are going to fill this space with ten-point you would write seven lines of copy in all, because ten-point type sets fourteen letters and spaces to the inch, and seven lines to the inch of depth. In eight-point you will find that it takes 15½ letters and spaces to make an inch, and there are nine lines to each inch of depth. The number of letters and spaces to the inch of length will vary a little on different newspapers, owing to the various widths of type-faces used in different shops.

"Strong display of any kind should be at the left rather than at the right. The eye starts with the strong display, and is naturally in the habit of going from left to right. If you put that display at the left it catches your eye and brings it into just the place you want it to be—*where it will follow right into the reading matter of the Ad.*

"NEVER USE A TYPE THAT IS HARD TO READ. Your Ad is sure to suffer if you do. This applies alike to the use of grotesque type in the display lines and to the use of too small a size of type in the body matter. Nothing in the Ad should make its reading difficult.

"Experience has shown that eleven and twelve-point type are the easiest to read. These are the sizes used on typewriters, and are best to use when you are offering the reader a great deal of solid, straight matter to read. I would advise against the use of any type smaller than twelve-point in Ads intended for men to read. Men are not such good readers of Ads as women, and you have to encourage them more.

"Avoid long paragraphs in your Ads. Divide your matter into short paragraphs, begin each one with a live sentence, and your Ad will look

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more readable. And remember that the human eye can take in *only a limited number of letters of type at a glance*. No single line of your reading matter should be longer than *the eye can catch at first glance*, for if it is, the reader will have trouble getting started on the next line, and the annoyance of reading with effort will distract his attention from what you are trying to tell him."

NOTE—This article is set in ten-point type.
—Editor.

Start at the Beginning

"I entered the theatre at the beginning of reel five. Marguerite Clark was playing in 'Still Waters.'

"I watched through that reel—the climax—without a bit of feeling. I didn't much care whether the heroine died or not.

"That same reel, however, when seen as the climax to the four preceding reels, became of absorbing interest.

"That is because a mental process must be gone through with before a state of strong feeling can be aroused. There must be a sequence, a continuity of events that presage the climax.

"That's why advertising should start at the true beginning of a sales talk and work up with a gradually increasing strength to the end.

"You can't run off reel five of your selling talk and expect to make as many sales as you would by telling all your story. You save time, of course; but saving time is not your problem. Your job is the selling of goods.

"If you will begin at the proper beginning, and then by well-defined stages work up to the climax, you will most likely get the order."—
From Advocate Printing Co.

Queries

Can the Kodak Self-Timer be used with a shutter operated with bulb and tube?

No. It is adapted for use with cable release only.

Is a plain fixing bath, without hardener, better than an acid fixing bath for use with Bromide papers?

Yes.

Do you supply a plate holder back for use with the Stereo Kodak?

No.

Can snap shots be made on cloudy days with the ordinary R. R. Lens equipment?

Yes, provided you avoid subjects with deep shadows.

How can the staring effect in the eyes be overcome in flashlight exposures?

Have the room well illuminated when the exposure is made.

Can Pyro Tank Developer Powders be used a second time?

Yes, but we do not recommend such practice, as it would be difficult to determine the proper duration of development, and also, because the negatives would be apt to have a yellow stain, making them unduly slow printers.

Where alcohol is employed for the quick drying of films is grain or wood alcohol employed?

Grain alcohol is used because wood alcohol has a solvent effect on the film base.

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Tinfoil for the Red Cross

The Red Cross is accomplishing many wonderful things. Among its activities is the Salvage Department, where the waste of the country is turned into money and supplies for the boys fighting our battles.

Among other articles salvaged is tinfoil; in the city of Los Angeles alone nine thousand pounds of tin-foil was salvaged in eight weeks, and was sold at an average price of fourteen cents per pound.

Here is where every Kodak salesman, every dealer maintaining a finishing department, and every amateur photographer can assist.

Save the tinfoil from every roll of film or film pack loaded into cameras in your store; ask the co-operation of your customers in saving this tinfoil, and then as it accumulates turn it in to the Salvage Department of your local Red Cross.

Save tin and lead foil folded flat (do not roll into balls) and collapsible paste and paint tubes. It will cost you not one cent, and but little of your time to aid in this great work.

Pass the news along.



The Short Cut

To be known as the friend of children is one of the most valuable business assets a druggist or any business man can acquire. It is the surest short cut into the heart of any household. Inversely to be known or suspected of disliking or being unfriendly to children is the most certain way to alienate from a store the patronage of a mother, for he who is unfriendly to the child is per se the *avowed enemy of the family*.

If you are irritable, short or cross with them, they tell it at home. There, where you cannot say a word in your own behalf, your good deeds are limned in steel and your ungenerous ones etched in acid—to *help or hurt you according to how you sore*.

Remember, also, the boy of to-day will be the man of to-morrow. Be kind to him now. He may be able to do a good turn for you some day when you need it badly.

"I have always made it a practice," said one of the most prosperous druggists of the Pacific Coast to me a little while ago, "to make friends with the children. As they grow up they remember my kindness and when they have anything to buy I get their business—no competitor can take it away from me. I consider kindness to a child the greatest builder of present, as well as future good will, that any store owner can employ."—*Drug Topics*.

*When you send a camera to us
for repairs please attach an identification tag
with your store name and address in full.*

**"Sometimes when you
think you've got a kick
coming—you get it."**

Pullman Service.



The KODAK SALESMAN

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED



**A silent man may be
wise;
a talker must be.**

Why Try to be a Red Rag?

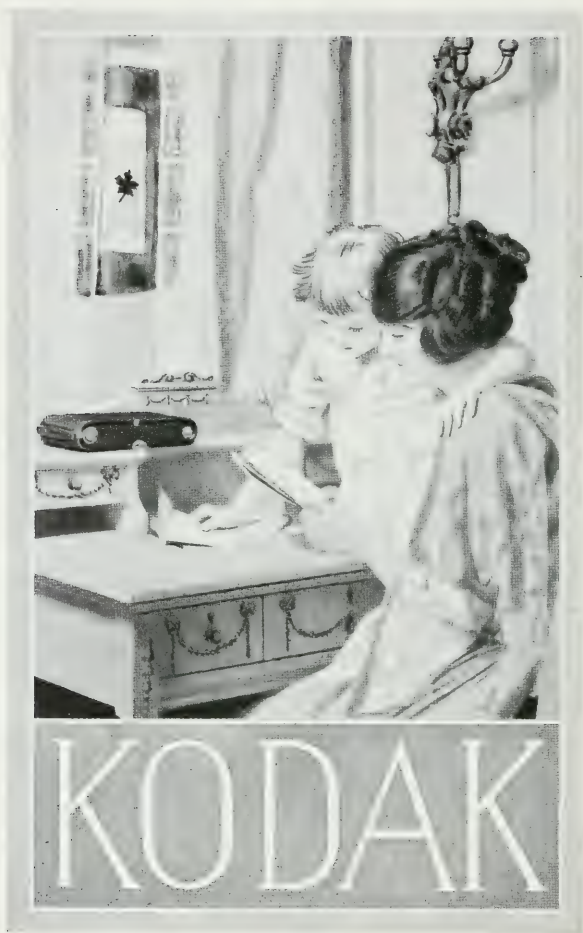
I never could see very much good in mixing with people with whom I couldn't mix pleasantly. Very little is gained by forcing oneself to like people.

In a world that contains so many folks who do mix with us pleasantly, why should we go out of our way to find people who raise the devil in us every time we see them?

A red rag never becomes popular in the sight of a bull, so what is the use of flaunting that red rag in the bull's face?

When I don't like people I stay away from them—and stay away from them in such a way that they never discover that I am staying away from them.

There is no great wisdom in advertising the fact that one is avoiding a person.



“Pictures from Home”

This is the cover subject of the 1918 Kodak Booklet. It tells the story in a glance. See page ten.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

JULY, 1918

No. 6

THE EDITOR SAYS:

That this style of writing is not new,
But it has sometimes proved to be a good way
To get an idea across.

This is the idea:

I don't want to talk at my readers,

I want to talk to them,

Or with them.

You see I have had only my own experiences.

So I can only think my way.

Your way may be the better way.

Or it may not.

Anyhow let's get together.

About twenty-five thousand people will read
this—or ought to.

If I could get twenty-five thousand experi-
ences or suggestions I might get my pay raised,

Or I might not.

But just a suggestion or selling experience
from here and there will be mighty welcome.

The line forms on the right.

Thank you.

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Donald Thompson in Russia

Captain Donald Thompson, the famous war photographer of *Leslie's Weekly*, in manner and appearance is far from the popular conception of a daredevil; yet he has had experiences, and been in situations innumerable that demand a total absence of the emotion, fear.

By profession a news photographer with wide photographic experience, he at the beginning of the great war felt the call to be in the thick of things, and since then he has at some time been on every battle front in Europe.

His book, "Donald Thompson in Russia," published by The Century Company, is of absorbing interest, as it is profusely illustrated from

actual photographs made on the spot while things were happening, and the text is both entertaining and enlightening.

In the introduction to his book, Captain Thompson takes occasion to speak most kindly of Kodak products. He says:

"People used to tell me that German cameras made the best pictures, but I have used Graflex cameras, made by the Kodak Company, on every front in Europe and have never lost a picture through the fault of the camera. I have seen other people use German cameras and fail to equal the results that I have obtained with the American made goods. I also use American lenses. I have never used a German lens and never will."



"Kodakery" for August

The August issue of *Kodakery* has a very interesting article on baking bread for the soldiers.

Just take a look at the frontispiece and you will have one of the reasons as to why the boys enjoy their "chow."

One of the most remarkable pictures ever published is in this issue,—that of a red shouldered hawk and a bunny cottontail—and the Graflex story that goes with it is equally interesting.

The practical articles are right up to the minute, and in particular the one devoted to "Focusing in Enlarging."

It will pay you to read the August *Kodakery* thoroughly.



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Make It Interesting

The way to make the most prosaic job interesting is to find out the interesting things about it.

Take photography with all its marvelous accomplishments and then consider that the word itself cannot be traced further back in English literature than the title of a paper read before the Royal Society by Sir John Herschel on March 4, 1839.

Photography is derived from two Greek words meaning "light" and "I write."

Nicephore Niepce is credited with creating the word. On May 9, 1816, he wrote to his brother Claude "that it is not necessary that there should be bright sunshine when *photographing* objects out of doors."

Lenses were known to the ancients and were used for a variety of purposes. The camera obscura was invented in 1569, although there is evidence of an even earlier knowledge of its principles and properties.

In the early days of photographic optics experiments were made with every kind of transparent body which could be formed into a lens. Claudet had a small lens fashioned from a diamond, expecting much from its high refraction. However, it was not found to be of any practical value.

Stories are extant of arctic explorers fashioning a lens from ice in the form of a burning glass with which to start a fire.

If you wish to spend a pleasant and instructive hour get in touch with some old time photographer of the wet plate-albumen days, and listen to his experiences.

Off the reel you would say that selling rubber overshoes was a humdrum job yet the early history of

the rubber overshoe is very interesting.

The first rubbers were made by South American Indians. First, they used lumps of clay for lasts, but afterwards the shoemen sent down wooden lasts, and the Indians dipped them in the sap, and held them over smoking nuts to cure the rubber.

The overshoes when first received by the dealer were turned wrong side out, and washed to free them from dirt,—dried and then trimmed and shaped.

In those days a customer desiring to purchase, say, a pair of No. 4's, was shown a pair that were stretched over a No. 4 last. They may have had, originally, the one a round toe, the other a pointed toe; one may have had a thin, the other a thick top, but so long as they could be made to cover the No. 4 last they sold as No. 4 overshoes.

Anything of interest in a meat market? Yes sir. Forty or fifty years ago the output of a packing house consisted of fresh and pickled meats, hides, lard and tallow.

To-day the output of some of the big Chicago houses consists of one thousand lines and grades. Even the windpipe of the steer is utilized, as it is made into containers for tobacco and snuff.

Every line of occupation has its highly interesting features if you will but seek them out, and in none is there more of interest than in photography.

We hear of a druggist whose plate glass window was demolished by a runaway automobile.

After boarding up the window he placed a large sign on it which read as follows: "Automobiles will hereafter use the main entrance."

This turn of humor made a big hit.

Confessions of a Salesman



“WHEN I was a youngster I put in several months travelling through the farming districts with a man who sold pianos and organs,—and he couldn’t play a note, though he could collect them.

“We would load a piano and an organ into his covered wagon in the morning, and start out. He would pick out some prosperous looking farm house and drive in; sometimes he would select a place without the prosperous look, so I surmise his selections were not just haphazard.

“At all events it was very seldom that we were called upon to remove an instrument once it had been placed in the family parlor.

“This man really did not pretend to sell musical instruments. I never heard him make the claim that his pianos or organs were the best on the market. If asked he would simply state that they were excellent values and then he would proceed with his selling talk.

“He was a seller of pleasure and happiness; all his selling talk was based on the pleasure the instrument would afford the entire family.

“He would dilate upon the pleasure the girls of the family would have in learning to master the instrument; how much learning would add to their culture and refinement, and how it would bring them on a par with the daughters of other

farmers and their friends in the nearby towns and cities.

“He would appeal to the pride of the parents in their children; then he would occasionally branch off and compliment the man on his farm, and its up-to-date equipment. He would praise mother’s fried chicken and raised biscuits and tell her what a wonderful housekeeper she was, and then hark back to the evening circle and how much music would do to make it pleasant, and how it would keep the youngsters at home because home would be the nicest place of all.

“All this happened a good many years ago, and it taught me a good lesson in salesmanship in that I found out that there was a lot else that could be sold aside from the goods themselves.

“This man knew the fundamentals of selling; he knew that he first had to create the desire, and once he had instilled that feeling he had the big advantage because he had already installed the medium to satisfy that newly created want.

“Aside from the actual necessities of life, every article on the market for sale can be sold for reasons aside from the actual use for which this product is intended.

“Take ‘So and So’s safety razor:’ it is advertised and sold not merely as a means for removing the growth of beard, but you are told how soft and velvety it leaves the skin; how

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it saves you from tedious waits in the barber shop, and how, by its use, shaving becomes a pleasure instead of a dreaded task.

"Talking machines are sold almost exclusively upon the arguments of pleasure and education.

"House paints and varnishes are sold because they brighten up the house, and this reason often outweighs the appeal of protection from wear and the elements.

"Watches and table silverware are sold just as much for beauty of design and finish as for practical utility, and so on almost 'ad infinitum.'

"Without a doubt my old friend, the piano salesman, would have found the ability to play an asset in selling, just as your own ability to make good pictures, and to show examples of what you have done, helps you in selling Kodaks.

"When a person comes in to you and states definitely, 'I want to buy a camera,' then your selling talk should be confined principally to the advantages of the various models, but if, on the other hand, the customer remarks: 'I am thinking of purchasing a camera of some sort,' then it is up to you to tactfully find out what the customer is most interested in, and then play up the camera as a means of increasing the pleasure in that particular interest.

"Another thing I learned from my old friend, and that is that you must be genuinely interested in your customer and his or her wants, and show it.

"A customer very quickly finds out whether you are really anxious to give him just what he wants or if you are only looking at it from your standpoint, and that your interest consists solely in making the sale.

"A certain salesman has a large

personal following; why is it? You will find it is not so much that he has an accurate and extensive knowledge of the goods he sells—though you may be sure of that—but mostly because he puts himself on the same side of the counter as his customers.

"He considers things always from their standpoint, and they know he is there to serve them and the store to the best advantage for both.

"There is a lot of fun in selling goods when you study the human side of it."

The Autographic Kodak on the Farm

The following from the Topeka Journal points out a field that should be intensively cultivated:

"Manhattan, Kansas, April 18.—A good camera could be used to advantage on practically every Kansas farm—not merely as a hobby but as a business investment. Uses for a camera are numerous, points out J. O. Hamilton, Professor of Physics in the Kansas State Agricultural College.

"Cameras are especially useful in selling property," said Professor Hamilton. "Many deals have been started because the prospective purchaser had pictures before him and knew just what he was doing.

"In selling live stock through correspondence and in keeping pedigree records, the camera is practically indispensable. When offering for sale something which is not a staple product, a good photograph, even when not directly connected with it, may bring a better price for the product. Examples of photographs of this kind are those of cattle and dairy barns used in the sale of butter, and of chickens and chicken houses used in the sale of fancy eggs and poultry."

We are advertising the advantages of the Autographic Kodak to the farmer, stockman and fruit grower, in the leading agricultural publications, and you will find many sales waiting for you; go after them.

The KODAK SALESMAN

For Salespeople

"This is for saleswomen and salesmen in stores, or any kind of selling.

"Salespeople are engaged in a most important work, that of *distributing* the products of factories, farms, of all workers.

"Each salesman is engaged also in making his own way in the world.

"A majority of salespeople find their work dull, uninteresting, monotonous. Many wait for the end of the day and watch the clock.

"These will probably be waiting for the day's end and watching the clock when they are old. If they choose to have it so they could find in salesmanship the solution of their problem—*success, independence and freedom*.

"Life is all a *hunt*. Each has his game in mind, each hunting for something. Nearly all hunt for dollars, here in America, where money represents everything else.

"If salespeople in stores, or on the road, would hunt their big game, which is the *customer*, as they would hunt other game out in the woods with a gun, there would be fewer clock watchers and fewer failures.

"A customer entering the door of a store should be, to the ambitious salesman, the same as a wild duck coming within sight of a man lying in wait in the marsh.

"The man waiting for wild ducks does not look bored when the wild duck appears. That is *his chance*.

"If he misses he feels foolish, charges himself with one more failure. If he succeeds, he knows that he is improving—and later in the day he tells somebody about it.

"The salesperson who will look upon the customer approaching him as the duck hunter looks at the canvasback rising from the water, will not long remain a minor salesperson. Other clerks will soon be working for him.

"When you see a customer, big or little, important or otherwise, say to yourself, 'There is my chance. It is my chance to study human nature and learn for myself whether I understand it better than I used to. It is my chance to increase my average of success, or to lower that average. If it goes lower, I go lower.'

"As the customer approaches you, study the personality with which you are about to deal. In the five minutes, or ten minutes, or one minute following, you are to learn something more about the possibility of *your* making a success of *yourself*.

"The man with the ability to be in business for himself—something 'better than a clerk'—can 'sell' any customer entering a store.

"You must look the customer in the eye.

"Don't have your eyes wandering away while you talk, don't look unhappy and downtrodden. Try to imagine that you have been sitting out in the swamps since daylight waiting for a wild duck, and *here* is the duck.

"Find out what the customer *wants*. Don't try to tell the customer what he or she *ought* to want.

"The first thing that you show to a customer ought to be at least *sixty* per cent. of what the customer wants. If you can get exactly what the customer wants at once, you are building up yourself, and may feel as proud as the man who brings

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down two ducks out of three with his two barrels.

"You may say that nine-tenths of the work you are doing is done for somebody else.

"So it is. But if you don't do the *one-tenth* for yourself, and the nine-tenths for the other, you will remain a dreary salesman, a tenth-rate customer hunter, and never heard of.

"The duck hunter sitting in the swamp, when he shoots ducks, is going to provide dinner for a number of other individuals.

"He can't eat all, but that doesn't make him look bored and listless when the ducks appear. *He takes pride in his work as a hunter.*

"If you take pride in your work as a salesman or a saleswoman, forgetting the question as to who is to have the profit, ignoring gloomy reflections as to whether you are paid too much or too little—it is usually what the person is *worth*—if you concentrate your whole energy on the sale, and put your intelligence into wise treatment of each customer, you may count yourself on the road to successful work and a bigger reward.

"The one thing necessary for practical success is *understanding other human beings.*

"Salesmanship is the great gymnasium of the mind. Salesmanship gives more opportunity to study humanity than any other kind of work.

"The smallest employee in a modern store lives in the stream of success. All the materials are passing him, all the opportunity, all the training are there.

"He can succeed if he *will*, he can make himself an employer and owner if he *will*.

"In short, the man with ambition *will* work, in spite of all conditions.

"And the man without ambition will remain as a filler-in."—*Cleveland News.*

How To Handle Exchanges A Difficult Problem Solved

How many stores give the dissatisfied customer as welcome a reception when he brings back his purchase as when he comes into the store the first time? We have all seen a person enter a store with a package which looked as if it contained some of the firm's merchandise being returned and noted the inattention he received.

Too often each clerk appears to be very busy just at that time, and nobody seems to think it is his place to help the customer to exchange his purchases. Too often other customers are waited on first and a long delay results. All this does not serve to smooth the ruffled feelings of the man waiting with a package in hand to exchange his purchase.

Many stores now realize the value of the good-will that is at stake when the dissatisfied purchaser comes back. In one progressive store, one of the best salesmen is constantly on the watch for a customer entering the store with a package which looks as if it contains some of the firm's merchandise coming back. As soon as such a person is inside the door he is met by this salesman and promptly relieved of his bundle. The salesman never argues with the customer regarding the goods; in fact he does not even open the package.

This evident reliance on the customer's judgment and honesty goes a long way toward smoothing out the difficulties.—*Playthings.*

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A Net

Mr. Thompson is pretty well satisfied with things in general; he has finished his dinner, romped with the kiddies 'till mother carts them off to bed, and now settles down for thirty minutes with the evening paper.

After he has finished the front page, and given the box scores the "once over," he glances through the pages and comes across a Kodak picture of a bunch of youngsters at one of the parks: "Pretty good looking lot, but they can't compare with mine," he thinks, and then follows the thought, "We ought to have a Kodak to picture our youngsters with."

Something else in the paper attracts his attention, and picturing the youngsters is, for the moment, forgotten, but the human brain retains these fleeting impressions for future use.

Sometime the following day Mr. Thompson passes your store; an attractive window display catches his eye,—instantly to the front pops that impression registered the evening before. He stops, looks over the display—"Gee, we ought to have pictures of our kids"—"Wonder if it's easy to make them"—"Guess I'll step in and find out."

Thoughts of vacation are buzzing through Fred Jones' head; he gets out his tackle box, sorts out the reels, spoons and flies, gives his rods a look over, and then his mind wanders back to the battle he had with that big "muskie"—too bad he didn't get a picture of him—*some* fish.

Now if Fred should also happen the next morning to pass your window display it is fairly reasonable to suppose that *his* thought of the evening before would come to the front.

Hundreds of such brain impressions are being registered and lie dormant, only waiting to be converted into *action* when attention is called to that which supplies the need.

Make your display window a net to catch all such impressions and convert them into action.

Page 11 affords a suggestion for the month; see how much you can improve upon it.



Advertising

Pictures are going to help us win this war; not only those made by intrepid observers in the air and other war photographers but those made by the folks at home.

The elements which compose human courage are complex; it takes more than a sound body and mind and a belief in the cause for which he is fighting; it requires in addition the sustaining of morale to make the fighting man content with his job.

Nostalgia—home sickness—will take a man's nerve far quicker than anything else, but give him a cheery letter from home, and some snap shots of the loved ones, and of the familiar home scenes, and the Hun had best have a care.

Kodak pictures are doing a lot in "turning the dark cloud inside out;" they are making lighter the burden of the home with the service flag in the window, and of the boys the maple leaves represent.

On page 2 we show the cover of the 1918 Kodak Booklet, which tells clearly the story of pictures from home.

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A Vacation Suggestion (See Page 10)



Ten Minutes *with the Boss*

SAMMY, you know that young Chap Harris, who came to work here last week? He came to me this morning with rather a puzzled look on his face and asked my advice.

"It seems a customer came in and said he wanted to look at a Kodak, so Harris promptly placed before him a No. 3-A regular equipment; he had the Kodak practically sold when the man happened to spy a No. 3-A Special in the case, asked to see it and with practically no selling talk upon Harris' part, said he would take it.

"Now what Harris wanted to know was just where to start and just what instrument to show when a man came in with an open mind, and who apparently had not decided upon any particular size or style.

"Sam, if I could give an answer to that question that would work every time I could retire from business in a very short while, and hire a force just to clip coupons for me.

"Very few of us will admit to one another, Sammy, that we are susceptible to flattery, but we all are just the same, though in varying degrees to be sure.

"Starting with this, Sam, as a fundamental, it is usually pretty safe to start by showing the customer the best we have in the shop.

"You may be a mile over the customer's head as to price but he will feel flattered just the same in that you assume he is able to purchase the best the market affords.

"Lots of clerks, Sammy, are afraid to show the high priced stuff, and when they come to state the price either whisper it in an awed tone, or with a bleat that indicates a sudden contraction of the diaphragm, all of which is fatal; the price should be given in the ordinary conversational tone just as though you sold a Special to every customer.

"But, after you have shown the Special, and stated the price, watch the expression on the customer's face carefully,—not, however, as if you expected him to fall in a faint, but just in the usual interested way.

"If after a moment, he hesitates or seems embarrassed, promptly remove the Special, and place one with the regular equipment before him.

"Tell the customer that this camera takes the same size picture and is one of the heaviest sellers. This will afford you the opportunity, if the customer expresses the desire, to compare the two instruments.

"If he at once seems to express a decided interest in the regular model, forget the Special, place the camera in his hands, and proceed to explain it thoroughly.

"In some cases you may have to make two or three drops and end finally in the sale of one of the box Brownies, but in any event you will have had the satisfaction of knowing that you have shown the customer the line, and the customer will

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feel that you have had his best interests at heart.

"It doesn't seem to me, Sam, that it is ever good business to inquire at the start about how much the customer wishes to invest.

"Show the best you have first, and then depend upon a tactful inquiry or two to put you upon the right track.

"You can to a certain extent depend upon surface conditions. If a lady comes in with a couple of youngsters it is fair to assume that she wants a Kodak to picture them.

"If you note that the customer has a big 'Twin-six' standing at the curb it is a pretty safe guess that quality rather than price will appeal.

"On the other hand, a man may come in wearing a woollen shirt, a fifty cent cap, and with hands bearing evidence of hard work; he may look as though five dollars would be his limit, but again it might be that he was an expert mechanic with the price of a Special or a Graflex right in his 'jeans,' and plenty more in the bank.

"Another thing, Sammy, it does not pay to attempt to *force* a sale upwards; you can kick a man up the stairs and make him good and mad, or you can give him a hand and help him up and make a friend for life.

"Always accept smilingly any decision the customer may make, as the sale of the camera marks but the *beginning* of the store's relation with the customer provided he feels that he has been properly treated.

"Selling goods is just a matter of common sense anyhow, Sammy."



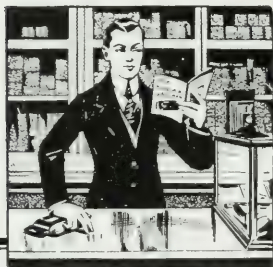
If I Were a Camera Department Manager

I would get my department talked about all over town by running a display of "freak photos." I would advertise for the loan of all odd and freak camera pictures as double exposures, wreck snapshots, auto race accidents, or odd sights such as a pair of runaway horses stranded on a trestle and the like. These pictures I would display in the store window with the owner's name. As the majority of people delight in seeing their names in display, no end of pictures could be borrowed, bought or rented. My idea would be to keep the display exclusively for amateur photographers. As out-of-the-way pictures always attract it would bring many steady onlookers to the window where I would take advantage of their curious gaze and properly advertise the opportunities of owning a camera to "capture unusual sights." Prizes could be offered for the most unique picture so that the window could always have a fresh thrill.

CLARENCE T. HUBBARD.



I went into a haberdashery to-day and was looking at some neckties. They were a dollar, and I never pay over a half for a tie. I told the clerk I did not care for them and he said, "Well, perhaps you are right. Yet, I don't know that they are too young for *you*," and he looked at me critically and got out a box of black fifty cent ties and I got sore as a boil and bought two of the dollar ones?—*Big Bill*.



The Primary Page *for the* Beginner Behind the Counter

PLEASE tell us how to explain the difference between the various types of lenses, and the advantages of the Rapid Rectilinear and the Anastigmat."

We have told this before but it will bear repeating because so many new recruits have joined the photographic selling forces.

The single lenses (Meniscus and Meniscus Achromatic) must be used with a relatively small stop, which means that they are somewhat slow.

They are, however, plenty fast enough for snap shots in good light, and the shutters they are fitted with are adjusted for the making of moderately slow snapshots.

The very fact that they require a small stop-opening gives such lenses a great depth of focus, and for this reason errors in focusing are largely compensated for, resulting in a high percentage of good pictures.

The Rapid Rectilinear lenses have much more speed than the single lenses, because they will cover the full area of the film with a larger stop-opening, and they are also better for architectural work, and all subjects having straight lines.

The stopped-down Meniscus lens has the effect of producing slight curvature of the edges of the picture, which does not matter in landscape work or portraiture, but if subjects containing straight margi-

nal lines are photographed with a lens of this type, their outer lines will appear slightly curved; this is, however, negligible, unless the image crowds close to the margins of the film.

If the stop is placed in front of a single lens the curvature will be in one direction; if placed behind the lens the curvature will be the other way; so to correct this, two Achromatic lenses are placed together with a stop between them, which neutralizes the curvature. Such a lens is called a Rapid Rectilinear—Rectilinear because it gives straight line images, and Rapid because having a focal length half that of its two component Achromatics, with a stop of the same diameter it passes four times as much light and only requires one-quarter of the exposure.

The Anastigmat, *f*.6.3, lenses are about sixty per cent. faster than the Rapid Rectilinear lenses, and are corrected for the finest definition (sharpness). When used at their full speed (largest opening) they require accurate focusing, although you should bear in mind that both the length of focus and the stop-opening affect this matter of depth of focus.

This is why the No. 3-A, the largest of the Kodaks, requires more accurate focusing than the smaller ones, and is why, when we get down to the Vest Pocket size, that it is

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possible to use an Anastigmat lens with a fixed focus.

Remember this, however: an Anastigmat lens does not require any more accurate focusing than any other lens when used with the same stop. Here is an average landscape with a prominent object in the foreground; the correct stop would be *f. 16*, and if the sun was shining, the correct exposure, $1/25$ of a second.

You should use this same stop and exposure whether you have a single lens, a Rapid Rectilinear or an Anastigmat, and the depth of focus with the same focal length of lens would be the same in all cases—no more accurate focusing would be required with one lens than with the other.

On the other hand, when the light is not so good, and the Anastigmat is used at its full opening, or nearly its full opening, in order to get a well-timed snap shot, you have gained a whole lot in speed but you have lost depth of focus.

The object at the focused distance will photograph even sharper than it would with the single or Rapid Rectilinear lenses, but objects a little nearer the camera, or a little further away will not be so sharp, because depth of focus has to be sacrificed for speed.

Anastigmat lenses are just as simple to use as the single lenses. It is only when you work them at their full aperture, and call on them for their great reserve power that greater accuracy in focusing becomes necessary.

The Anastigmat lens will do anything the less expensive lenses will do, and as easily. They will do far more when you call on them.

Don't Do the Same Thing

A publication solicitor, with his hand bag, walked into a beautiful and well-stocked drug store about noon recently with specific intention of buying a tooth brush and a few cigars. On entering the store, the proprietor, who at that time was about midway in the store, started back of his prescription counter, and from back of his case cried: "*Don't want to buy anything to-day. Nothing doing.*" The solicitor in wonderment turned around and walked out and went into the next store, two blocks away, and made his purchases, telling the clerk at the other store of his experience.

What an error this presumption and act was on the part of this druggist! It developed later that it cost him several regular customers, as the solicitor had in reality been sent to this store by a friend, and the result of all was that he lost the trade of both, and possibly more.

The traveling man, no matter what line he may handle, is the best kind of a fellow. Warm up, too, with kindness and courteous treatment, as he is a *walking, talking advertisement*, a powerful asset to every business man. Why, it will pay every clerk and employer to court his most intimate friendship, as his "*topotomy*" is a great big tank of general knowledge and information, and he is ever found in willingness to open his valve and let out a generous portion to all who greet and treat him kindly. His friendship means *dollars to you*. To his friends he gives all the inside information within his sphere of action. *This means dollars*. As clerk or employer you should ever greet and meet the salesman with courtesy and kindness.

Here is another: A pharmaceutical salesman walked into a store,



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asked the clerk for the buyer. Clerk responded, gruffly: "Boss is out," and walked back of prescription case. Salesman asked: "How soon will he be back?" No reply. Salesman repeats inquiry. Clerk replies from back of prescription case: "Don't know if that's any of your business." Salesman leaves. About three months later this druggist sells out, and the clerk applies for position as traveling representative with the very pharmaceutical house this salesman represents—and is general sales manager for this very district.

Sales manager called to interview said applicant at his residence, and at once recognized him, gave him good gentlemanly lecture on the former incident, and returned his application to his house marked "Very undesirable."

—*National Drug Clerk.*

That little act of neglect of duty which you "got away with" to-day, may to-morrow prove a boomerang to your expectations for advancement. Remember that the boss does not see all your faults, but few of your good qualities escape his notice. While trying to skim over your work as easily as possible you are failing to give the better side of yourself a chance for recognition.

Florence was assisting her brother-in-law in his jewelry store. Her first customer departed without making a purchase, whereupon she tripped back to the cash register and complacently pushed the "NO SALE" button.

Arthur Brisbane has said that a good picture is worth ten thousand words. Keep this in mind in arranging your window displays.

Queries

How can I dry my films quicker than the ordinary way?

Use an electric fan to produce a current of air.

Film may be dried in a very short time by immersing them in grain (not wood) alcohol, but the present price of alcohol makes it a rather expensive method; denatured alcohol may be used.

—
What size enlargements can be produced from Vest Pocket Kodak negatives?

The size of the enlargement depends to a certain extent upon the quality of the negative, but very satisfactory enlargements up to post card size, and even larger, can be made from these small negatives.

—
Can Azo be used in the Brownie Enlarging Camera?

It is possible but not altogether practical because of lack of speed.

—
Can a ten-exposure No. 130-A film be developed in the seven-inch Tank?

No; use the 3½-inch Tank.

—
Can we obtain film pack adapter to fit Combination Back for No. 3 F. P. Kodak?

No; not practical.

—
When equipping Stereo Kodak with Portrait Attachments, will it be necessary to have them specially matched at the factory?

Not necessary—only be careful to adjust them evenly before use.

—
Fill out the *Kodakery* subscription blanks.

**The blow that will
knock the little man
flat may be just what
the big man needs to
wake him up.**



The KODAK SALESMAN

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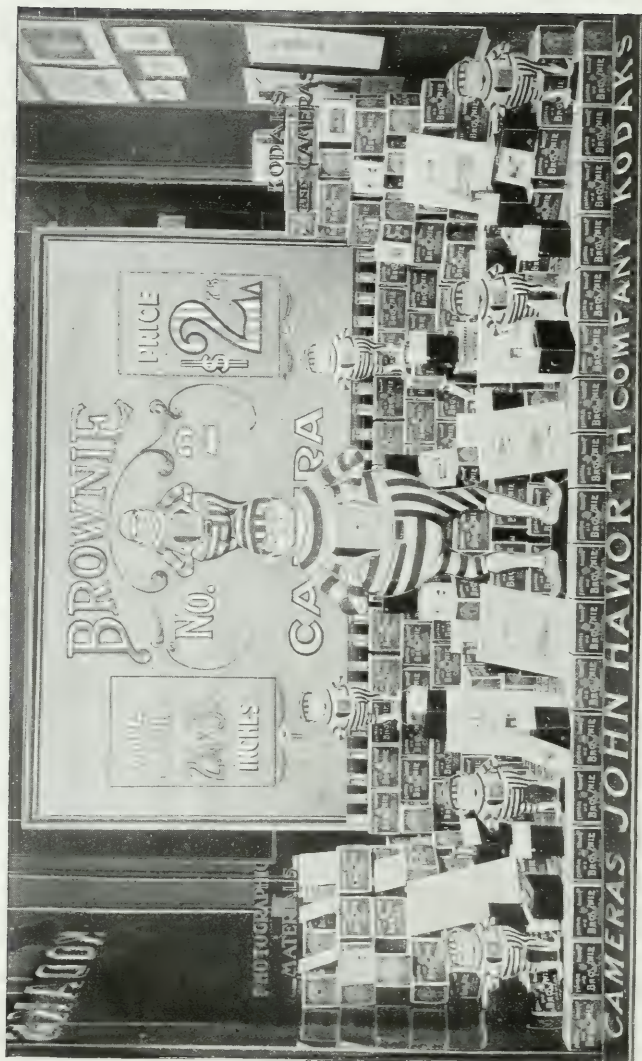


“Don't worry
when you
stumble;
a worm
is the only thing
which can't
fall down”

“pep”

“He has achieved success who has lived well, laughed often and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche, has accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem or a rescued soul; who has never lacked appreciation of earth’s beauty or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration, whose memory a benediction.”





Conveying the Idea of a Large Stock (See Page 5)

—Courtesy John Haworth Co., Philadelphia

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An aid
to the man
behind the counter

Vol. 4

AUGUST, 1918

No. 7

BETWEEN US

When you drop in on the family doctor and inform him that you feel a bit out of sorts he asks you questions, possibly thumps you tentatively here and there, and then tells you what is the matter with you—he diagnoses your case.

The doctor's methods can be successfully employed when a customer enters the store and asks to be shown a camera.

You perhaps will not find it necessary to take his temperature or make use of any of the other manual means for diagnosis—but you can ask a few tactful questions; in other words, try and find out which particular hobby affects him.

It may be tennis, golf, baseball, dogs, horses, motoring, or a new baby. Once you have ascertained this your sale is well on the way to completion, for there is no hobby extant to which the Kodak will not bring added pleasure.

Diagnose the case.

Confessions of a Salesman



I HAVE a friend who has a penchant for jotting down his pet aversions and having them published in a newsy little journal of a club to which we both belong.

"I was reading one of his effusions the other day, and began to discover that I had a few pet aversions of my own.

"For instance, it gives me the 'creeps' to have anyone whisper to me; I hate to have a man put his hands on me, and I dislike intensely green socks and patent leather shoes for business attire.

"I could catalogue a good many more pet aversions, but that is not the point. The point is, how many things do I do, or you do, or not do which cause this feeling of aversion in other people?

"Quite possibly we do not do anything, and so can be absolved; but as it is the little things that count, it may be well for us to check over our own eccentricities or peculiarities.

"There is a real reason for this; anything particularly bizarre, or tending to the freakish or unusual, will attract or distract attention.

"For instance, a man came in to see me on business the other day, and he wore a very magnificent and unusual scarf pin. To save my soul, I couldn't keep my eyes off that piece of the gemsmith's art, or my mind on what he was telling me.

"Another time a young man came

in to sell me something; he was wearing low shoes, and the lacing was put in the reverse way, with the tie at the bottom instead of the top. This may have been the correct vogue current in Hick's Crossing at the time, but as an attention diverter it was one hundred per cent.

"Practically every collection of human habitations has its town character or characters who affect some peculiarity in attire. These characters will range all the way from 'Simple Jimmy,' who fell out of his high chair and landed on his head in early infancy, to the man who imagines he looks like Napoleon and everlastingly strikes the classical attitude.

"In the town of my small boyhood was the usual town simpleton. Whenever there was to be an auction he was given a bell, and he would pass through the streets announcing whatever had been told him to say.

"Some practical jokers eventually became aware that Jim would faithfully repeat whatever had been told him, so some of his announcements were a bit disconcerting to the more staid of the villagers.

"Now, according to my notion, all these things apply to Salesmanship and the making of a salesman, in that it is good for the salesman to possess individuality — and not peculiarity.

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"The salesman must ever form the background for his goods; he must never outshine that which he has to sell; he must be able to concentrate the entire mind of the customer on that which he has for sale, and foolish is he who, through some peculiarity or freakish garb, distracts the customer's mind from the goods to the salesman.

"It doesn't seem to me that it is at all necessary to enter into a cataloguing of the disagreeable, as it is so evident that a neat person, neat and inconspicuous attire, a low, well modulated voice, and good language are essentials in the make-up of the successful salesman.

"You may perhaps find here and there successful salesmen of the reverse type, but they are only the exceptions that go to prove the rule.

"The bally-hoo man for one of the circus sideshows, or a Coney Island attraction, may indulge in eccentricities of attire or language, but you take him in the same spirit as you do the attraction (?) he recommends."



The Plot First

Planning a window display is a good bit like writing a story—you first must have a plot.

And unlike the plot of many stories you must keep away from the improbable, and finish with a strong logical and reasonable conclusion.

Those who write stories very frequently find that there is a whole lot more to it than grabbing a pencil and paper, or sitting down to a typewriter and then just letting the story tell itself.

We all of us have some good material on hand—some more than others, but when we use this up there is a digging for ideas.

Sometimes we can sit down in a quiet spot and the idea will come to us, but more often we have to get out where things are doing to find the idea which will develop into a plot.

Just so when you want to plan a window display; if the idea doesn't come, put on your hat and take a run around town; some display for another line may supply an idea for your own line.

At least you can learn what the other fellows are doing, and you will indeed be unobserving if you cannot pick up a pointer here and there, which can be used to good advantage.

We never can tell just where or when an idea is coming. Many different things will start a train of thought. Sometimes a flash of color, the faint odor of a perfume, a peculiar noise or an odd walk or gesture will start a brain cell to working out an idea for you.

Don't try to force things; just observe and enjoy yourself for the time being; you may not have to go a block before the big idea strikes you, or you may return to the store with the problem unsolved, but give your thoughts time to arrange themselves, and you will nine times out of ten, find the right idea emerging. If it doesn't emerge, try it again the next day.

When you get the idea keep it simple; don't try and elaborate it into several different ideas because the best selling window display is the one that drives home one idea good and hard.

Always remember that people are passing your window at a fair rate of speed—not anchored in front of it, so you must tell your story at a glance to stop them.

Page 2 shows a suggestion for the month.

The KODAK SALESMAN

Use of Advertising Helps

"Yes, ma'm, we shall be glad to show this to you at any time. That is what we are here for. Here is a little folder that tells you much about it. Read it. If you decide to buy, we hope you will buy it here. We shall appreciate your order."

When I heard a clerk in a Southern Minnesota store speaking to a customer in those words, I looked his way.

Here was a clerk actually using advertising helps to advantage. He knew how to employ them in making a sale. That could be told by what he said and the way he said it. So I began looking around.

I found that the proprietor of this store makes it a point to assemble all of the folders and ad helps furnished him in a convenient place near his desk. The folders were kept in a rack where the clerks could easily reach them. This arrangement, of course, did not include the larger pieces of advertising matter which, because

of their size, had to be kept in another part of the store, but the folders and circulars which the clerks might need in their daily selling of goods were all carefully catalogued and always ready for use in that convenient rack.

I also found that this merchant held weekly meetings of his clerks to discuss selling ideas and plans, and any other ideas that might be offered for the good of the business.

Very frequently at these meetings ways and means of using folders and all such advertising helps were discussed, and the clerks coached in their use.

This clerk had learned at these meetings the value of these folders and other ad helps in making a sale. He had also learned the value of courtesy in dealing with the customer.

I said to myself, "That merchant is on the right track and so is that clerk." The results the store is getting prove it.—*Commercial Bulletin*.

B. & L. Anastigmat Lenses

Due to war requirements, the manufacturers of Lenses are unable to obtain glass in quantities sufficient to afford a satisfactory supply, and the prices of Lenses have been raised. This is shown below as it affects the Kodaks and Premos:

Vest Pocket Autographic Kodak Special with B. & L. Kodak Anastigmat lens, f.6.9	\$ 30.50
No. 1 Autographic Kodak Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 1)	57.00
Do., with B. & L. Special Anastigmat lens, f.6.3	45.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 3)	70.00
Do., with B. & L. Tessar Series Ic lens, f.4.5 (No. 12)	72.00
No. 1A Autographic Kodak Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 2)	63.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 4)	76.00
No. 3 Autographic Kodak Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 2)	63.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 4)	76.00
No. 3A Autographic Kodak Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 4)	81.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 5K)	98.50
Premo No. 12 with B. & L. Kodak Anastigmat lens, f.6.3 (No. 1) and Optimo Shutter	55.50
Do., with B. & L. Special Anastigmat lens, f.6.3	43.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 2A) and Compound Shutter	46.00
Do., with B. & L. Tessar Series IIB lens, f.6.3 (No. 3)	67.50
Do., with B. & L. Tessar Series Ic lens, f.4.5 (No. 12)	69.50
Premo No. 9 with B. & L. Kodak Anastigmat lens, f.6.3 (No. 3) 4 x 5	75.00
Do., (No. 4 lens) 3 1/4 x 5 1/2	78.25
Do., (No. 5 lens) 5 x 7	102.50
Premo No. 10 with B. & L. Kodak Anastigmat lens, f.6.3 (No. 5)	148.00
Do., with B. & L. Protar Series VIIa lens (No. 8)	190.00
No. 1 Premoette Jr. Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 1)	43.50
No. 1A Premoette Jr. Special with B. & L. Kodak Anastigmat lens, f.6.3 (No. 2)	48.50

The KODAK SALESMAN

J. R. Fuller Dealer in

Soft and Hard Coal, Ice Cream, Wood,
Lime, Cement, Perfumery and Nails,
Putty, Spectacles, and Horse Radish,
Chocolate Caramels and Tar Roofing,
Gas Fitting and Undertaking in all its
Branches,
Hydes, Tallow and Maple Syrup, Fine
Gold Jewellery, Silverware and Salt,
Glue,
Codfish and Gents' Neckwear,
Undertaker and Confectioner,
Diseases of Horses and Children a
specialty.

Five Islands, Nova Scotia

We have just received our new
supply of

**Green Tomatoes
for Pickling
&**

Stanfield's Underware

Advertising

The above purports to be a bona fide newspaper advertisement in the *Five Islands Herald*, though we have our doubts, but nevertheless it is not so much worse than some advertisements we have seen.

In selling power it can in a measure be compared to the window display made to include a sample of all wares in stock.

As an announcement of the goods stocked by Mr. Fuller it without question served its purpose, but if Mr. Fuller has competitors, we doubt much if this advertisement made for any new business—for Mr. Fuller.

Sober consideration of this advertisement leads us to believe that whosoever compounded it did so with the intention of being humorous—through the incongruous association of items.

Experts tell us that humor, particularly of the broad type, does not pay in advertising, any more than would pulling off "slap stick" comedy before the prospective customer.

Reduced down to a fundamental, advertising is selling—whether merchandise, service or what you will.

To expect to sell indicates that you expect to receive a price for that which you offer for sale, and people do not part with money for the ordinary things of life through a sense of humor.

The approach to a dignified business transaction must be made in a dignified manner; this does not mean that such an approach be deadly dull or prosaic, but rather that the prospective customer must be led to believe that you appreciate his intelligence and his sense of the fitness of things, and that you are sincere in offering him full return on his investment.

We believe in dignity in advertising, and we think that you will agree with us that our advertising is dignified, yet neither dull nor commonplace.

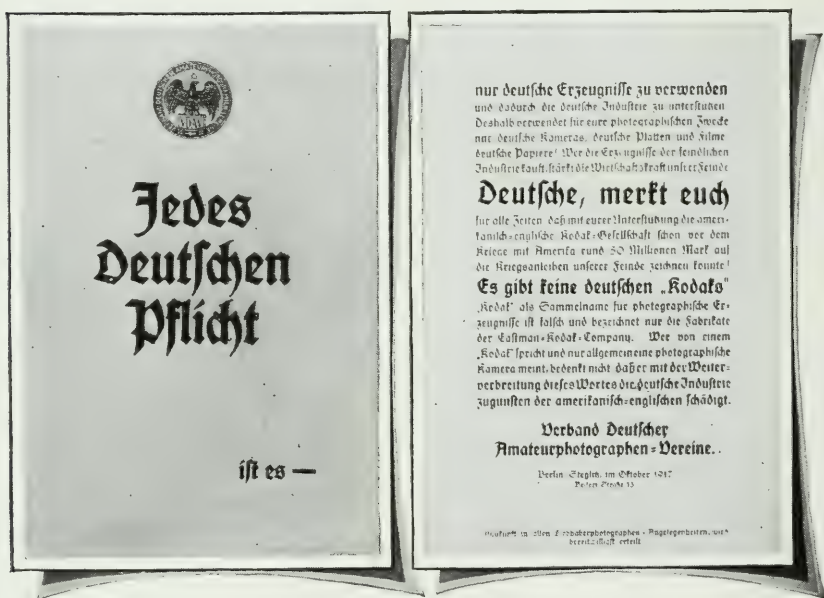
In advertising to the amateur, or the prospective amateur photographer, the nature of our wares warrants our telling him of the pleasure and satisfaction to be derived from their use, and so we can tell our story in a pleasant, happy vein.

About the only time when a man is willing to spend money through a sense of the humorous is when he borrows one of his neighbor's children as an excuse to go to the circus.



The KODAK SALESMAN

*To the People of Germany
they said:*



The illustration shows a pamphlet signed by the Association of German Amateur Photographers' Societies and dated Berlin, October, 1917. It is reproduced from a photographic copy lately received in this country. The translation in full is given on opposite page.

The KODAK SALESMAN

*—If it isn't an Eastman
it isn't a Kodak!*

A translation of the circular in full is as follows:

“It is the duty of every German to use only German products and to patronize thereby German industry. Therefore, use for photographic purposes only German cameras, German Dry Plates and German papers. Whoever purchases the products of enemy industries strengthens the economic power of our enemies.

“Germans! Remember for all times to come that with the aid of your patronage the American-English Kodak Co. subscribed before the war with the United States, the round sum of 50,000,000 marks of war loans of our enemies!

“There are no German ‘Kodaks’. (‘Kodak’ as a collective noun for photographic products is misleading and indicates only the products of the Eastman Kodak Co.) Whoever speaks of a ‘Kodak’ and means thereby only a photographic camera, does not bear in mind that with the spreading of this word, he does harm to the German industry in favor of the American-English.”

If it isn't an Eastman it isn't a Kodak!

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



Ten Minutes *with the Boss*

"SAM, do you remember Fred Welks? He used to work for us a number of years ago — well, anyhow, I met him on the street the other day, and he said that he thought of going in business for himself, and asked me what I thought about it.

"Now, Sammy, there isn't any question but what Fred knows how to sell goods, and he is a pleasant and agreeable fellow, but there is so much more than selling the goods required to make a business a success.

"So many young chaps learn the selling end of the game, save up a few dollars and determine to go into business for themselves.

"Such determination is most commendable, but it is often suicidal, because they know only the selling end of the game.

"Some 'would-be' merchants get off to even a worse start than that; they start without even selling experience, believing that 'anybody can sell goods,' failing utterly to recognize the difference between allowing a customer to make a purchase and selling him something.

"Probably more inexperienced people attempt to run a grocery store, and here is what an examination as to previous occupation of grocery store owners in one of our medium sized cities disclosed: Sixteen factory hands, nine widows, three milkmen, two carpenters, two

musicians, one section hand, one teamster, one motorman, one blacksmith, one shoemaker, one sewing machine agent, one policeman.

"Small wonder then, Sammy, that so many fail to make a go of it.

"To be a successful merchant, Sammy, entails a knowledge of many things that the average salesman behind the counter has never given consideration.

"Fully as important as selling is the buying; perhaps more so. It demands a whole lot of thought and brains to anticipate the wants of the public, and adequately to measure their buying capacity for a given period; failure to do this means a poorly balanced stock and a too high percentage of capital tied up in slow moving goods.

"Then there comes the question of store location; before deciding, the experienced merchandiser determines as closely as possible the number of customers he may reasonably expect, and weighs carefully the choice between the high rent, large patronage location, and the one at a lower figure and with correspondingly lesser possibilities.

"Another thing the inexperienced embryo merchant may fail to consider is organization. Many good salesmen are poor organizers; that is, they lack the ability to surround themselves with the right class of help and to instill and maintain the spirit of loyalty.

The KODAK SALESMAN

"Experience can be too dearly purchased; many a man to, as he thought, save a few dollars, has drawn up his own partnership agreement, or allowed the landlord to draw up a lease without submitting them to a solicitor, only to find out too late that such economy has been only too costly, and himself deep in the hole in consequence.

"The man at the wheel, Sammy, must know how to buy insurance that will really protect him; he must understand how to collect outstanding accounts, and a whole lot of other things.

"Aside from inadequate capital, Sammy, more merchants go on the rocks from lack of knowledge of what it costs them to do business than for any other reason.

"Starting in a small way, he fails to see the necessity of a thorough annual or semi-annual inventory; in estimating his profits, he figures that if an article costs him seventy-five cents and he sells it for a dollar, his profit is twenty-five cents, or 33 1-3 per cent. He does not know that he should add to his cost its percentage of every item that concerns the running expenses of the store, which include rent, insurance, taxes, light, heat, wages, cartage, and so forth. This percentage must be added to the factory cost of the article before the profit per cent. can be determined, and the percentage of profit must be figured on the selling price, not on the purchase price.

"The average cost of doing business ranges around twenty per cent., with the odds in favor of over rather than under this figure.

"If he is carrying several different classes of merchandise, he must keep a careful stock record and inventory.

"He does not do this, he will have no means for determining

whether all are paying him an actual profit or not, and he may be carrying one or more lines at an actual loss.

"So you see, Sam, not knowing how much of this all essential knowledge Fred possessed, I went a little bit on the soft pedal in advising him.

"Every young man is justified in wishing to engage in business for himself, but before he gives up a good job, he needs to be pretty sure that he possesses all the necessary qualifications for success."

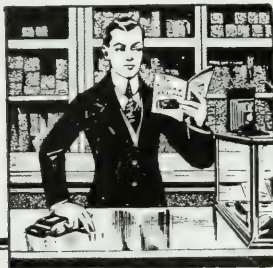


Price Tags in Windows

The window display giving price information is a complete salesman. The display without the price ticket is merely a window display. Men are busy—they have many things on their minds. They may note a display in passing and make a mental resolution to drop in later and price an article that has attracted them, but it is soon forgotten in the bustle of business. When the article is priced it is a direct invitation to a man to slip inside and purchase. It tells him that he need not spend but a moment of his precious time. He goes into the store and says, "Give me so-and-so, like the one shown in the window," lays down the right coin, receives his package, and walks out.—*Exchange*.

Kodakery—

*Don't forget to fill out
the subscription blanks.*



The Primary Page *for the* Beginner Behind the Counter

SAID a young lady the other day, who had but recently been employed to sell Kodaks and supplies: "I am actually afraid of that showcase there because I don't know anything about the goods in it."

The showcase she referred to was the one containing the sundries.

Now it is quite possible that there are other beginners in selling who are in the same frame of mind, so let us go through the sundry line, or a part of it, and find out a bit about the goods.

First, here is the Kodak Portrait Attachment; it is just a little supplementary lens, which slips on over the front of the regular lens. The Portrait Attachment does not alter the duration of exposure, or affect the operation of the instrument in any way. It simply shortens the focus, thus permitting one to work closer to the subject, and so produce a larger image.

With the Portrait Attachment one can make large head and shoulder portraits, and photograph any small objects, such as wild flowers, very small animals, and obtain a good sized image.

The Portrait Attachments must be carefully focused, using a tape or other measure, and the right one should be selected for the camera with which it is to be used.

You will note in the Catalog that the series is numbered, and giving

the name or names of the instruments with which the Attachment can be used.

The Kodak Sky Filters are similar in appearance to the Portrait Attachments, but you will note that one-half of the Filter is stained yellow.

In non-technical language, the yellow color in the upper half relieves the brightness from the sky, while the lower half being colorless, permits a normal exposure for the foreground, thus affording a better balanced negative, and also when clouds are in the sky, will render them in full value, instead of the sky printing all white.

The Kodak Color Filters are all yellow, and are used for holding back the strong blue and violet rays of light, and so permitting the weaker colors, such as reds, greens, and yellows, time to record.

They are splendid for general landscape work and flower studies, and all multi-colored subjects.

Both the Sky and Color Filters should be selected by number; the box or Catalog will show you the right one for each instrument.

Thousands of Vest Pocket Kodaks have been and are being sold. Where the user does his own finishing, the No. 2 Kodak Serial Printing Frame will be found a great convenience.

With this frame the film does not have to be cut into sections for

The KODAK SALESMAN

printing, but left in the continuous strip, as the frame is so designed as to permit the film to slide easily from exposure to exposure. This frame is made in one size, and for Vest Pocket Kodak negatives only.

The Kodak Auto-mask Printing Frame sells almost on sight to the owners of the larger sized cameras who do their own printing.

Any number of uniformly masked prints may be made without changing the position of negative, and when desired, an even white space may be left at top or bottom for writing. This is fine when printing post cards.

The Kodak Maskit Printing Frame is for a similar purpose to the Auto-mask Frame, but the masking is done by using different masks of Kodaloid or opaque paper, the negative and mask being held in position by a lock clamp.

The Maskit Printing Frame is less expensive than the Auto-mask, which makes it a big seller to those who may have to count their loose change a bit carefully.

The Kodak Film Negative Albums have been on the market for many years, and provide without doubt the very best means for storing and cataloging amateur film negatives. Each leaf is itself an envelope; this keeps the negatives from coming in contact with each other, and the index, with which the album is provided, furnishes a means for ready reference.

Even if they are old timers, lots of beginners have never heard of them, and you will find these film albums big sellers if you will but show and explain them.

Every once or twice in a while you will find an amateur wishing to use his Vest Pocket Kodak on a tripod. Owing to the construction

of the Vest Pocket Kodak, it can not be equipped with tripod sockets, but the Vest Pocket Kodak Tripod Adapter will serve the purpose well; with it the Vest Pocket may be used on the tripod in either vertical or horizontal position, and may be instantly attached or detached.

The Universal Tripod Head is another little-big convenience. It will fit any regular tripod head, and as it is fitted with a ball and socket, the camera may be tilted to any desired angle.

The Universal Clamp and the Kodapod are substitutes for a tripod. (Fine when the amateur wants to travel light.)

The Universal Clamp may be attached to a chair, fence, automobile or handlebar.

The Kodapod is more for use in the open, to be attached to a tree or fence or other objects which would not object to being a bit marred by its sturdy jaws.

In the next issue we will take up some of the other sundries; meanwhile take the Catalogs, study the various sundries and their uses for yourself. You will find all of them simple and readily understood, and big sellers when shown and explained, because they are all of real help to the amateur.

*Drop us a line telling
something of
your selling experiences
so we may pass them
along*

The KODAK SALESMAN

Still Another Field

If there are any motorcycle agents in your town, here is a red hot selling tip for an Autographic Kodak.

"Motor Cycling and Bicycling" tells how Walter Whiting, a Colorado motorcycle distributor, makes use of the camera as an aid to motorcycle sales:

"Whenever Mr. Whiting makes a motorcycle trip, no matter whether it is a long or a short trip, he takes along his camera and gets a string of good pictures. Since he has visited almost all parts of the state, he has pictures from every locality, which come in mighty handy in telling the advantages of a motorcycle to a prospect.

"If a prospect is interested in travel and is alive to the beauties of nature, he at once becomes interested in the motorcycle as a pleasure vehicle, and the sale is just that much easier.

"If a prospect is fond of fishing, a few photos taken while on a fishing trip serve to break the ice and pave the way to a sale. It can be pointed out that a motorcycle can go where other vehicles cannot, and thus the little visited fishing streams can be reached, which fact can be more forcibly brought home to the prospect with photographs than by mere talk. The motorcycle as a hunting aid can be illustrated in the same way.

"It is a good plan to size up the prospect to find out in just what way he is interested in the motorcycle most, and then show him pictures at the proper time that will most aptly illustrate the point.

"If the man is a commercial prospect, a good line of pictures showing the motorcycle in commercial use is just the thing. If the photos

are taken by the dealer in the town in which the prospect lives, they are more interesting to the prospect, and they get his interest that much quicker and it is thereby easier to lead up to a sale. It is also well to have on hand photos showing the motorcycle used as a commercial vehicle by business men in other towns and cities.

"Mr. Whiting is also found at all important motorcycle races as well as at other sport affairs of motorcycle circles, and there he uses his camera with a purpose. He has at his store pictures that tell the story of the racing game in Denver from its beginnings, with many photos of races, hill climbs and the like from all parts of the state—most of these snapped by himself. These pictures appeal to the prospect who wants speed and thinks he would like to go out in the country somewhere and 'hit the high places.'

"On the walls of the Whiting store are many photos of all types of motorcycling, while reposing in drawers are many more which can be brought to the firing line as the occasion arises.

"A prospect may come into the store, see a photo on the wall and ask about it. This gives an insight into the form of motorcycling that person is interested in, and the sales talk is on in earnest, and additional photos along the same line are brought forth to boost along the advantage. It is not long until said prospect enters into the spirit of the occasion with vim, and before the subject is exhausted, his interest in the motorcycle is increased many times, which certainly is a big aid in making a sale.

"If you see that a prospect is losing interest in what you say regarding the merits of a motorcycle, stop right there and spring a mighty

The KODAK SALESMAN

interesting photo on him, and his interest returns—that is one of Mr. Whiting's mottoes, and 'by hick' it works every time—it does.

"'Yes,' concluded Mr Whiting, 'a motorcycle dealer should own a camera, and not only that, but he should never go outside his city without it and be ever on the lookout for interesting things.'"

It is a very safe conclusion that Mr. Whiting appreciates the value of the Autographic Feature, as his customers will many times ask him when and where the pictures were taken.

Get after the motorcycle dealers in your town—they are the liveliest sort of prospects.



Some Salesman

A man wearing a sunburnt suit, with a face full of whiskers and his arms full of calendars, was stopped at the door of a banker in Wall Street by the guard stationed there, who asked him his business. The bearded one regarded the question as leading and exceedingly silly, and made so much noise that the banker's secretary went out and later reported to the banker that a man was anxious that the banker should buy a church calendar.

"Oh, let him in," said the banker, pleasantly. The man entered, took a tattered derby from his ears and rattled off in his native tongue all his reasons why the banker should part with a dollar for a church calendar.

"Here is the dollar, my man," said the banker, "and you may keep the calendar."

An hour later the bell of the banker's home was pulled vigorously. The butler put down his

knitting and responded. A man wearing a sunburnt suit told him that he had been sent up from the banker's office to see the banker's wife regarding a church calendar, and that the banker expressly asked that he explain in person the method of reading the calendar.

There was considerable argument, but finally the banker's wife saw the man, heard all about the calendar, declined to receive it, but gave a dollar to him.

As the man with the calendars was leaving the house, an automobile, in which was the banker, drove up. The banker saw the man, vaguely recalled him, and asked his wife who he was.

"That's the man you sent here with a calendar," explained the banker's wife. "I didn't take the calendar, but I gave him a dollar."

"Well, I declare," said the banker, and summoned the butler. "Slip on your coat and ask that man to come back here. Hurry!" The butler did.

The man in the sunburnt suit explained that it was impossible for him to go back. He was in the greatest of hurries. He knew, however, what the banker wanted him for, and he would give it to the butler. It was a church calendar, and if the butler by any chance had a dollar with him, it would save the trouble of a long trip down to the banker's office on the morrow.

The butler had the dollar.

Since then the private detectives directed by the banker have been seeking the calendar man.

The banker wants to make him a member of the firm.—*Graphite.*



The KODAK SALESMAN

Put in the "Because"

Most of you undoubtedly have read a good many of Claudy's stories in the photographic magazines.

Some way or another he happened in on a meeting of store girls for a talk on Salesmanship.

It so happened that the speaker was the receptionist for a big photographer, and Claudy reports a part of her talk in the Bulletin of Photography as follows:

"The trouble with the average salesperson, either girl or man," began Miss Receptionist, "is that they are too close to their jobs. The girl who sells gloves knows so much more about gloves than any of her customers that she is rather too apt to be impatient, mentally, if not actually, if they do not immediately grasp the difference between two which look the same, but which are made of whole skin and split skin, respectively. The young fellow who sells furniture knows all about real wood and veneered wood, triple varnish well rubbed and single 'once over' varnish that looks as shiny, but won't wear. He knows the glued from the wedged joint and understands the mysterious parts of an extension table lock, and he sometimes gets to thinking the customer knows all these things, too—and so he contents himself with saying: 'This is a fine piece of furniture,' without ever putting in the 'because' which might sell it.

"I've had that hammered home to me so much that I get up in the morning telling myself: 'No one who comes into the studio to-day ever heard of a photograph before. They don't know anything. But you (that's me) musn't let them know they don't know anything. That would never do! What you must do is to see that they learn

something without your seeming to teach them. Now remember—they they don't know *anything!*'"

This receptionist has the correct idea.

We are so apt, because *we* know, to take it for granted that the customer likewise knows, and so fail to give out the information that would clinch the sale.

So many people have the idea that a Kodak is a very complicated affair, and that picture making processes are intricate, when exactly the reverse is the truth.

In the majority of cases you can take it for granted that the customer does not know, so it will pay you well to explain the first principles so the customer will have a thorough understanding.

Queries

Can prints be made from wet negatives?

Yes; the negative should be thoroughly fixed, but need not be thoroughly washed.

Place a sheet of No. 1 Kodaloid over the emulsion side of the negative; place in printing frame and proceed in the usual manner. If the negative is to be preserved for future use, it should afterwards be thoroughly washed and allowed to dry in the usual way.

Can the Kodapod be used with the Vest Pocket Kodak and Vest Pocket Kodak Tripod Adapter?

Yes.

Have Premo Film Packs the same speed as Kodak Roll Film?

Yes.





“Behind every
business
that keeps up
with the times
is an individual
who keeps
ahead of them”

The Business Builder






The KODAK SALESMAN

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED





Success
is something
you dig out
for
yourself!



All Big Men Had to Start Once

We read stories every day of men who worked their way up in the world by starting from the bottom, serving as office boys, apprentices and helpers.

You'll find that the men who jump from office boy to bank president in a year exist only in the magazine advertisements of business schools.

The really "big men"—those who direct mammoth enterprises—are usually men of long experience.

They have WORKED—plodded along just the same as everyone else does—and HAS to do.

But those who are heading the big industries to-day were selected because of their superior qualities. In some way they stood head and shoulders above their fellow workers.

Perhaps it was their ability to handle men, or sell merchandise, or write or speak forcefully.

At any rate, THEY WERE BETTER THAN THE ORDINARY—that's it.



It Sometimes Happens

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

SEPTEMBER, 1918

No. 8

BETWEEN US

You have bought Victory Bonds and have submitted to wheatless, meatless and heatless days without a murmur to help us the sooner to win the war.

In almost every place of business familiar faces are missing, and we who have been left behind to carry on the work of those who are fighting for us must accustom ourselves to added duties and responsibilities.

In addition to lending and saving you must learn to think more clearly. You must study and master many problems that heretofore you have been accustomed to pass on to those higher in authority.

Many of you are now having your first business experience, and so may feel that your responsibility ends with the performance of your immediate duties.

Perform all these duties to the very best of your ability,—but in addition give thought to the added duties and burdens of the Boss. The more you can lighten his burdens the more you are doing to help win the fight. Relieve him from the necessity of worrying about inefficiency, idleness, inattention or tardiness in his subordinates, and so give him just that much more time and energy to devote to his many other problems.

Co-operate with the Boss; put yourself in his place, and do just what you would wish done if the positions were reversed.

Confessions of a Salesman



THE goddess 'Opportunity' presents herself in many guises. Those of us who can remember back to the days of the bicycle craze and its famous races can readily recall the sudden rise to fame, through the medium of a sturdy pair of legs, of more than one unknown.

"I well recall the outcome of one famous twenty-five mile road race. There were a hundred or more entries with two strong favorites against the field, and the whole interest in the race centered on these two men.

"The weather on the day of the race was anything but favorable, cold and rainy. A railroad paralleled most of the course, and an observation train jammed to the platforms followed the racers.

"At the start of the race the train followed the men for a mile or so and then pulled ahead to a station about eighteen miles out to await the arrival of the leaders.

"Shortly after we pulled into this station a lone figure was seen coming tearing up the road with no one visible in pursuit. As he passed the train everyone gasped, as he was riding a heavy road wheel with raised handle bars, and wore a racing suit bearing all evidences of home construction. Could he possibly be in the race? Yes, for there on his back was his number, and the

one usually credited to the goddess of Misfortune—13.

"There was a hasty scanning of entry lists; number 13 was an unknown, yet here he was, with a heavy road wheel, miles and minutes ahead of the next man.

"This unknown won both the first place and the first time prize, and was deluged with offers of jobs with bicycle dealers, and offers of free wheels to ride.

"The day before the race he was an exceedingly poor, uneducated farm boy who had to get up at 2 a.m. and peddle milk; after the race he was locally famous, and later he achieved national fame as a rider.

"Fads in this land come and go; champions rise and fall, and are forgotten.

"Years afterward I was seated in my office when the boy brought in a card with a name that sounded familiar. The owner of the card followed,—tall, dignified, well groomed and polished in manner; he was a far cry from the ignorant farmer boy who won the big race so many years before,—yet it was the same man.

"Neither his first nor his later successes had turned his head; he saw his opportunity and he made the most of it. Never before the day of that first race had he ever had ten dollars that he could call his

The KODAK SALESMAN

own. He was ignorant and uncouth and he knew it, so he kept himself in shape to win races just as long as he could so as to provide the means for education and advancement.

"To-day he is a successful business man, moving in good social circles, and recognized as a power in his particular business field.

"Now this is not fiction, but actual facts, and every old time 'L. A. W.' member would remember his name and achievements on road and track.

"The point I want to make is this: he had sense enough not to be spoiled by the first popular adulation; he had sense enough to know that here was his opportunity to provide himself with the things he lacked, and finally he had sufficient foresight to realize that racing careers are brief at best, and so he prepared himself to do other things worth while after his racing days were over.

"I can look back and see where, on more than one occasion, that I failed to recognize the knock of opportunity, and likewise once or twice when I did heed her call that I did not take full advantage of her offers.

"It is an unfortunate 'quirk' in human nature that we seldom profit by the experience of others. When I used to go to my Dad for advice he would give it and then grin and say: 'Now you know what I think about it but it won't do you much good, for the snake will have to bite you.'

"Few of us like sermons. I don't myself, but sometimes the actual experience of someone else, if we happen upon it at the right moment, will save us from a mistake.

"Don't look back—look ahead."

"Kodakery" for October

The war pictures in the October *Kodakery* are not only very interesting but are really remarkable for their artistic excellence.

How to obtain clouds and landscape with a snapshot exposure the amateur is continually asking to be shown—he will find the answer in this issue. Be sure and read Dr. Mees, on The Photographic Emulsion, as it affords you just the information you need.

If you have ever wondered why *Kodakery* holds its readers so closely, just glance over the index to volume five, and note the great number and variety of instructive articles.



The Price of Experience

You have to pay for experience.

Some men buy it with the best years of their lives and do not even have the melancholy satisfaction of leaving it to their heirs along with their wealth.

Other men, gifted with the power of observation and trained in methods of application, buy experience by spending their years studying what the first class of men have done, wherein they have failed and succeeded—and why.

Still other men, busy with their own affairs, buy the hard-earned experience of the first class by bringing to bear upon their needs the systematized knowledge of the second.

Which is the best way for you?



The KODAK SALESMAN

Talk Enlargements

You would be mightily surprised if you knew the number of amateur photographers who have never realized that enlargements could be made from their small negatives.

Of course they see enlargements in your store—but they don't know that they *are* enlargements; they imagine that big pictures must perforce be made with a big camera, and while they may admire them vastly they give them no further thought because they believe such pictures are beyond the possibilities of their instrument.

If you don't believe this is so just try this out on the next customer who comes in for a developing and printing order.

Go through the negatives and select one or two of good quality and of attractive subjects, and suggest that excellent enlargements could be made from them.

"Why, what do you mean by enlargements?" You will be surprised how often you will get this come back, and in ninety cases out of a hundred you will find you have aroused real interest.

Show the customer some of your sample enlargements, and explain how the big picture can be made from the small negative in the enlarging camera. Explain how the negative is placed in the camera with a light behind it and how the image is projected through the lens on to a sheet of bromide paper, in very much the same way as the big images on the screen at a motion picture theatre.

Once you have delivered one or two satisfactory enlargements to an amateur customer you have magnified his interest in picture making many times, and you will find him going through his old negatives looking for other subjects suitable

for the purpose, and working his Kodak overtime for new negatives.

Further than that he will show his enlargements to his friends with a great deal of pride, and very often will be able to make new converts to the art of "Kodakery."

Talk enlargements to your customers—it will pay big dividends on the time you spend.



If He Can, You Can

In the August issue we told the story of how a motorcycle distributor employed the camera as a means for producing sales.

How he made trips through all the surrounding country, and thus could show pictures appealing to the prospective motorcyclist from every standpoint.

Without question a good many of you were quick to see how this same plan would apply to all automobile and bicycle dealers and have gone after this business.

If for any reason this additional field had not occurred to you it is by no means too late to go after it now.

In cultivating this field it will do no harm to quote the success of the plan followed by the motorcycle man; take an Autographic Kodak with you, and visit these dealers; explain the advantages of the Kodak as a sales inducer, and also how the Autographic Feature will do much to enhance the value of every negative.

Take a leaf from the book of the specialty salesman; he doesn't just sit in his store and wait for business to come to him. He gets out and goes after new business, and is constantly developing new fields and new profits.

If he can, you can.

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A Great Help

No greater evidence that the display window can be made a highly effective selling force can be had than the comment of Jesse H. Neal, Director of the Division of Advertising of the Committee of Public Information. He told the delegates to the convention of the International Association of Display Men, held in the Waldorf, that one of the most powerful aids to the Government in its recruiting, Liberty Loan and Thrift Stamp campaigns had been the show windows in department stores throughout the country.

"It was shown in the last Liberty Loan campaign as well as in the Red Cross drive that the show windows of the country were one of the most helpful agencies in war propaganda and in reminding citizens of their public duties," said Mr. Neal. "The display men of this organization put their best art and spirit into those drives and were successful in stimulating the interest of the public in the war. We want you to continue this good work and to expand it."

Horace A. Saks, of Saks & Company, said that when the store filled its windows with Thrift Stamp displays for a week the clerks in the store sold ten times more stamps than before, because of the appeal of the displays.

Major Lewis T. Grant of the Engineer Corps said that recruiting officers in his branch believed that the power of the window displays was so great that they were going to ask the delegates to the convention to use part of their space to aid in recruiting the engineer regiments to full strength.

Care and thought must be exercised in the preparation of displays for patriotic purposes.

Such displays should be entirely disassociated from the merchandise carried by the store, unless the merchandise is of such nature as to be entirely in harmony with the idea behind the display.

If it so happens that you have charge of the window displays in your store you will find numberless opportunities to aid the Government in its patriotic campaigns from time to time, and we hope you will make the most of them.—*Exchange*.



Move the Slow Ones

Below is reprinted an article from the *Kodak Trade Circular* which deals with a matter in which you can work to the decided advantage of the store. Ask the Boss what he wants you to do.

"Now is a good time to look over your stock of cameras and Kodak supplies and see what you have that should be disposed of first. This is the time when Kodaks are most in demand and if you have, among your stock, some old cameras, or old supplies, tell your clerks to make a special effort to dispose of such goods. There's no denying the fact that scarcity of raw materials has caused a scarcity of goods of every description and this should stimulate your customers' buying anxiety. Instead of demanding a certain model, he will welcome your suggestions. This gives you the opportunity to do some housecleaning before the close of the busiest months leaves you with a stock which will be a year older, next year.

"Don't interpret an insistent demand as indicating that you must over-order on new goods, while your shelves contain salable goods which are getting more out-of-date."

TAKE A KODAK WITH YOU

Have something more significant than mere memories of events that occur during these stirring times. Let the Kodak tell the story.

SCHRAMM-JOHNSON DRUGS

The Compelling Interest of Pictures

—Courtesy of Schramm-Johnson, Salt Lake City

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The Small Display Window

A dealer remarked, "My show windows are too small to make much of a display."

Well, Napoleon was a small man, yet he managed to do fairly well in the display line.

As long as storekeepers adhere to the antediluvian idea that a window display must include a sample of everything in stock, including the store cat, the small window will continue to baffle them.

The small display window possesses one strong advantage in that it enables its user to concentrate the attention of the passerby on its contents.

It would pay any storekeeper to visit New York, and stroll along Fifth Avenue, and some of its adjacent side streets where the rents are more than sky high and where space is at a premium.

Here you will find all sorts of small specialty shops with decidedly diminutive windows, but these windows never lack spectators.

In many instances there will be but one object on display, perhaps a pattern hat, or a set of costly furs, or a tray of unusual rings, but in every instance the background will be in utmost harmony and so arranged as to show to fullest advantage the article or articles on display.

Most of the window display suggestions we have offered you have been planned to meet the requirements of the dealer with limited display space, and to enable him to put over one good strong selling suggestion.

We have also occasionally shown a display to carry out some other selling idea, for instance, last month a display by the John Haworth Company, of Philadelphia, showing a large number of Brownie cameras of one model, the idea here being

to convey the impression of a large stock of goods.

The small window presents its problems to be sure, but in our humble opinion they are easier to dress than the large ones, and can be made one hundred per cent. effective from the selling point.



Give a Reason

They tell of an eminent divine who complained that he never could find time to write a short sermon.

It is a good deal the same way in writing an advertisement. It is comparatively easy to write a long one, but boiling it down to tell just the story you want to tell is quite another matter.

So many writers of advertisements, particularly those who do not make a specialty of such work, fail to consider the viewpoint of the public they desire to reach.

When you come right down to it, the dear public isn't a bit interested in your store or its personnel, any further than what you and your store can do for them.

So if you wish to get them into your store you must set before them some fact or facts that will appeal to them from their viewpoint.

The earlier forms of newspaper advertising were what might be called the "city directory" type—"John Smith, Dealer in Dry Goods, Notions and Hardware, Main Street."

There was no attempt at any selling appeal, the simple announcement that "So-and-So" was in business being deemed sufficient, and even to-day that is about as far as some advertisers go.

It is to be confessed that even this sort of advertising is better than none at all, but so long as you

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have to pay good money for the space, why not make it cash in to the highest possible per cent.

The space usually employed by photographic supply houses is much smaller than that used by the huge department stores, and so for that reason much care and thought must be given to what is said in the small space to make it stand out, be read, and impress the reader.

If the reader of your advertisement already has a Kodak in mind a "business card" advertisement may bring him into your store, and likewise if he is already a Kodaker, the announcement that you do amateur finishing may bring him in, particularly if none of your competitors are advertising.

Here is the point so often overlooked—the new customers—those who have never used your line of goods before.

It is the new blood that maintains and builds up a business. Your old customers die, move away, and your competitors get some of them, so to make up for this shrinkage and to increase your business you must more than make up the loss occasioned by these causes.

Just at this time vacation thoughts are uppermost, so why not make your appeal to the vacationist. Intersperse this with a thought for those who have a boy in training camp, or on the other side. Give a real reason for using your goods; if you have a finishing department, mention it, as this will harmonize with the rest of your advertisement and attract the attention of those already interested.

Give a reason.



Melt 'Em

When a store loses a customer through a real or fancied grievance it is a serious loss not only to the store but to every employe of that store as well.

The satisfied customer continues to trade, and possibly brings in a new customer occasionally.

But just because he has received the attention that was his due he does not mount to the house tops and loudly chant the praises of that store.

On the other hand, the dissatisfied customer feels an ever growing desire to get even; he not only ceases to trade with that store but he never loses an opportunity to recite his grievance, and to induce his friends and acquaintances to trade elsewhere.

It is the popular store that is prosperous, it is the prosperous store that has the good, steady positions to offer, and the atmosphere in which it is pleasant to dwell.

The salesperson, or any other store employe who does not feel that a lost customer should concern him, is making the big mistake.

You can not please everybody. You will more or less frequently encounter the unreasonable customer, or the customer with a congenital grouch, but if you will but bear in mind just how serious is the loss of a single customer, and put forth a bit of extra effort in diplomacy, you will, many times, succeed in making a firm friend for the store out of the customer who at the start promised to be troublesome.

You will find it a great help when you discover you have a cantankerous customer on your hands, to consider him or her your opponent in a game of skill, where, in order to win

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you must bring a satisfied smile to the salesman says is true or not. his face.

You have all the advantage in this game, because knowing the rules of the game you can just defy him to make you lose your temper, and it takes two to make a quarrel.

When he discovers that your good nature is unassailable, and that your desire to win him over is genuine, his ill nature or unreasonableness will usually vanish.

Sunshine will melt ice.

When the Salesman's Efficiency is Ended

The following, taken from *The Wholesale Grocer*, is directly to the point:

"The moment a customer thinks he knows more about goods than the salesman the latter's efficiency ends.

"It's human nature to be guided by those whom we think know more than we do—or to state the proposition conversely, it's human nature to pay no attention to those whom we think know less than we do.

"Above all things the salesman must be the guide, the mentor, the friend of his customer.

"This he can be only one hundred per cent. if the customer looks up to the salesman as possessing superior knowledge to himself.

"As many goods are sold to-day upon the representation of the salesman as they are upon their own intrinsic merits.

"In order that these representations on the part of the salesman be worth anything, in order that they be believed, the customer must feel that the salesman knows what he is talking about.

"Nine times out of ten a customer does not know whether what

the salesman says is true or not. But in his lack of knowledge about the specific things he is willing to believe they are true.

"This state of mind, however, remains intact only as long as the salesman continues to prove by the satisfactory answering of all questions that he really does possess more knowledge than the customer. Let him once encounter a reasonable question on the part of the customer which he cannot answer, and his value as an adviser at once begins to lessen.

"From the moment his value in an advisory capacity to the customer decreases from that moment also does his value as a salesman decrease. It is a psychological fact which there can be no denying.

"It is a generally admitted fact that to-day an efficient salesman is more than a mere selling machine. He must be in order to keep in the front of his calling.

"The salesman who sees in his duties no more than the selling of a commodity to a customer never really becomes one of the valuable salesmen to his house.

"With, therefore, a salesman's duties to perform and the added responsibility of being a reputation maker or destroyer of his firm's standing with all whom he comes in contact does it not devolve upon the salesman, aside from the demands of morality, to take advantage of everything which will add to his knowledge and fit himself better for the part he is to perform in the business of life?

"The salesman who assimilates all possible knowledge bearing upon the things he has for sale will never be placed in the position where his customer will know more than he does."



Ten Minutes *with the Boss*

“YOU know, Sam, I have always been a stickler for quality; true enough we have to carry in stock goods for similar uses at different prices, but the difference in quality or usefulness can easily be made apparent to the customer.

“When I came in after lunch today, Billy told me that there had been a man in to see me who could sell me a line of chemical preparations at a whopping big discount, and he seemed quite astonished when I failed to evince even a mild interest

“Now, Sammy, I am just as keen after bargains as the next one, but when I am buying I am from that well known State that includes Joplin within its confines.

“You can show a customer the difference in value between a box Brownie and a Kodak, as it is apparent, and so on with most mechanical devices, but when it comes to chemicals or chemical preparations, the manufacturers’ representative can not show me, nor can I show the customer any difference between the higher and lower grades.

“Now under such conditions, Sam, I would be the whole fifty-seven varieties of an idiot if I didn’t give a lot of thought as to the quality of the chemicals we sell to our customers; I have just got to know that they are right for the purpose.

“Where would we profit, Sam, if

we sold a customer the finest outfit to be had; furnished him with film, plates, or paper of the highest quality, and then sold him chemicals of low grade, and so debarred him from obtaining first quality results?

“Now I am not a chemist; neither can we afford to equip and maintain the necessary scientific organization for the proper testing of our chemical purchases.

“So you see, Sam, that I have got to go about it the other way around, and it isn’t a difficult proposition either when you give it a little thought.

“Equally with us, and our customers, who will be vitally interested in first class results? No one, Sam, but the manufacturer of the sensitized products who must have the chemicals just right; with this for a starting point it is easy for us to make our position still more secure.

“The largest manufacturer of sensitized products will naturally have the greatest interest, and by the same token will be in position to maintain the proper facilities for adequate manufacture and scientific testing.

“With tremendous buying power, and up-to-the-minute manufacturing facilities, the large manufacturer is in a position, not only to see that his chemicals are right, but to market them at the right price so that it is only in rare instances that the chemicals I know are right cost

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more than those of unknown quality.

"And when there is a slight increase over the ordinary grade I know it is justified because competition will always keep the price where it belongs.

"Aside from that, it does not require clairvoyant vision to see that it is decidedly to the interests of the manufacturer of sensitized goods, to keep his chemical prices as low as is consistent with quality to insure their widest use.

"No, Sam, it would be mighty poor economy for me to make perhaps an extra ten per cent. on a chemical purchase, and lose five times that on my film, plate and paper sales.

"You see, Sam, to most folks, chemicals are just chemicals, and they fail to realize that there are different grades just the same as there are in most other products.

"So when they fail to achieve good results because they have used impure chemicals they blame it upon the sensitized goods rather than where the blame belongs.

"No, Sammy, I might go out to the County Fair, and take a chance on the result of a trotting match just for the fun of the thing, but taking a chance with my customers' good will is altogether another matter."

Dissatisfaction

Dealing with the dissatisfied customer is a mighty important problem that Marshall Field solved by granting that "the customer is always right."

We went into a member's store the other day, and while waiting, a woman came in and insisted that she had been cheated because a bottle of Citrate of Magnesia she had purchased, was filled only up to the neck. Although this was all

she was entitled to, the druggist gave her another bottle filled to the cork, but she insisted that she would go "somewhere else" the next time.

When she had gone out the druggist laughed and said "I know her already. She always does that." Then he went inside and brought out a clipping and said, "Here, read this."

It's an essay by Benjamin Franklin called "Dissatisfaction"—and worth reading.

"All human situations have their inconvenience," it read. "Hence we make frequent and troublesome changes—and often for the worse. In my youth I was a passenger in a little sloop descending the Delaware. There being no wind, we were obliged when the ebb was spent to cast anchor and wait for the next. The heat of the sun on the vessel was excessive. Near the riverside I saw what I took to be a pleasant green meadow, in the middle of which was a large, shady tree, where, it struck my fancy, I could sit and read (having a book in my pocket), and pass the time agreeably till the tide returned. I therefore prevailed with the captain to put me ashore. Being landed, I found the greatest part of my meadow was really a marsh, in crossing which to come to my tree I was up to my knees in mire; and I hadn't placed myself under its shade five minutes before the mosquitoes, in swarms found me out, attacked my legs, hands and face, and made my reading and my rest impossible, so that I returned to the beach and called for the boat to come and take me on board again, where I was obliged to bear the heat I strove to quit, and also the laugh of the company."—*N. D. News.*

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The Answer

Here is a question that has come up before but now that it has come up again it may pay us all to discuss it once more:

Supposing a well dressed woman, accompanied by a lad of twelve or fourteen, enters your store. She is quite evidently of the adoring mother type, and she informs you that she wishes to purchase just the best camera money can buy for her boy.

Now what type of camera would you endeavor to sell her?

Here is a situation wherein lies temptation.

We all like to make big sales, and here is a chance to make one.

In all probability neither the boy nor his mother have any knowledge of picture-making, so they must accept your word as to what is best for the boy and be governed largely by price as to what constitutes quality.

Apparently money is no object, so you can show and endeavor to sell a 3A Special or even a Graflex with its various accessories, which run to a goodly sum.

Let us suppose that when you were a lad of twelve or fourteen you were a good specimen of the average boy, and no more, and without any of the earmarks of the juvenile prodigy. Now would you have been able to understand and successfully operate a Special or a Graflex at that age?

Well, what difference does that make,—here is a woman with a lot of money to spend, and why shouldn't I get it?

Such reasoning is short sighted; the real salesman endeavors to sell more than merchandise,—he sells satisfaction as well.

Here is a possible loophole—suppose we question the boy a bit: We find perhaps that he knows quite a bit about amateur photography, and can intelligently follow your explanations as to the uses and possibilities of the Special or the Graflex.

If such is the case you can go ahead and sell him to the limit.

But such a youngster will be indeed a rare specimen and you will usually find that if he knows anything at all regarding picture-making it will be from what he has seen of the work of his boy companions, who, ten to one, are equipped with apparatus of the simplest type.

When you stop to look ahead you will see, that more than anything else, you want to have the boy use something that he can successfully handle—the camera with which he can produce results, and use with ever growing interest and proficiency.

It will be most excellent business to explain to the mother that you can sell her instruments costing a good many dollars, and that you can provide her with just the very best the market affords, but that you believe her son will be much better satisfied with one of the simpler and consequently less expensive types. The very fact of your doing this will inspire her with confidence and go a very great ways towards making her a permanent customer.

Supposing that you have, early in the process of the sale, found out that she is a non-resident, and that in all probability you will never see the boy again, shouldn't you in such case proceed to sell her anything you can induce her to purchase regardless of its suitability just so long as you make a big sale?

You know there is only one answer, and that is *No!*



The Primary Page *for the* Beginner Behind the Counter

IN the August issue we made a brief study of quite a number of the Kodak sundries, and promised to continue in this issue, so let us begin with the Kodak Self Timer.

On every outing a Kodak or Brownie plays an important part, one or more group pictures are always a feature. To obviate the owner, or user, of the camera being left out of the group is the mission of the Kodak Self Timer.

It may be used on any camera fitted with a cable release, and can be adjusted to release the shutter anywhere from one-half second to three minutes after being set, thus affording the operator ample time to get into the group. It can not be used with a bulb or tube, or finger release.

Correct temperature plays a very important part in the development of either film, plates or paper, and best results can not be assured without the use of a thermometer.

The Eastman Thermometer is made with a curved back, and equipped with a hook for suspension, and is especially designed for use with the Kodak and Premo Developing Tanks, though of course it can be used equally well for tray development.

The Thermometer Stirring Rod, as its name indicates, is a combined stirring rod and thermometer. It is made of tough, strong glass, and the flattened end is to be used for pul-

verizing chemicals to aid in speedy dissolving. Each one has been carefully tested for accuracy.

You will find four different styles of dark room lamps manufactured by us, and may perhaps be at a loss just which one to recommend.

The Kodak Candle Lamp is inexpensive, and is used with a special candle only.

We would suggest one of the higher priced lamps for general use, but for vacation or touring purposes, where space and weight count for a lot, this little lamp will serve admirably, as it is collapsible and folds into a very small space. It affords a strong, safe light.

Where electricity is not obtainable the Kodak Dark Room Lamp is the standard for use. It uses kerosene and is scientifically constructed to burn with a soft, even light and is fitted with both orange and ruby glass. The wick is regulated from outside the lamp.

For use with electric light two most efficient lamps are available. The Brownie Safelight Lamp is not very much larger than the electric bulb it is designed to hold, yet it is in every way efficient and will admirably serve for use with all the amateur sizes of film and paper.

It is equipped with the No. 1 Safelight, for use with films or plates not color-sensitive. These safelights are removable and any

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of the other of the safelights supplied by us may be used.

The best all-around amateur lamp (in fact it is used by many professionals) is the Kodak Safelight Lamp. It has a five by seven inch light opening, and equipped with the Series one Safelight. This Safelight can be removed and any of the other Series substituted.

You will note its peculiar construction. The bulb is placed in the upper half of the lamp, and the illumination is reflected downward by means of a curved reflector onto the surface of the safelight.

The reason? To afford a soft, full and even illumination, and to avoid the outline of the filament in the lamp, which might confuse the operator in judging density.

Now just a few words about Safelights: all plates, films and sensitized papers are affected by the action of white light, otherwise they would be useless for producing a photographic image.

Some films and plates are affected by any colored light, and must, until after development, be handled in complete darkness.

Other films and plates are less sensitive, and developing-out papers will stand still stronger lights.

The various safelights in the Kodak Series are scientifically prepared and selected for specific purposes as follows:

Series 00, affording a comparatively strong, yellow light, for use with gas light papers such as Velox and Azo, not Bromide papers.

Series 0, bright orange light, for use with Bromide papers and lantern slide plates.

Series 1, orange safelight, for use with N. C. Films or plate not specially color-sensitive.

Series 2, for use with extra rapid Orthochromatic plates sensitive to green but not to red.

Series 3, green safelight, for use with red-sensitive Panchromatic plates.

Series 4, bright green safelight, for use with ordinary plates, for those who can not use a red light. This Series is not safe for Orthochromatic plates.



Queries

Can you fit cable release to shutter on Stereo Kodak?

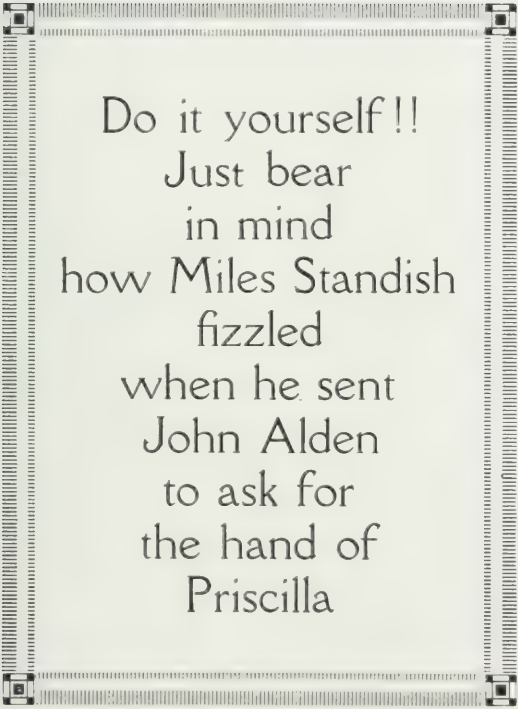
Not possible owing to construction of shutter.

Do you manufacture a camera taking 5 x 7 Roll Film?

Yes. The 5 x 7 Graflex Cameras may be equipped with the Graflex Roll Holder, which takes the Eastman Graflex Film, six-exposure roll. These roll-holders will fit Graflex Cameras only.



Fill out the
“Kodakery”
subscription
blanks



Do it yourself !!
Just bear
in mind
how Miles Standish
fizzled
when he sent
John Alden
to ask for
the hand of
Priscilla

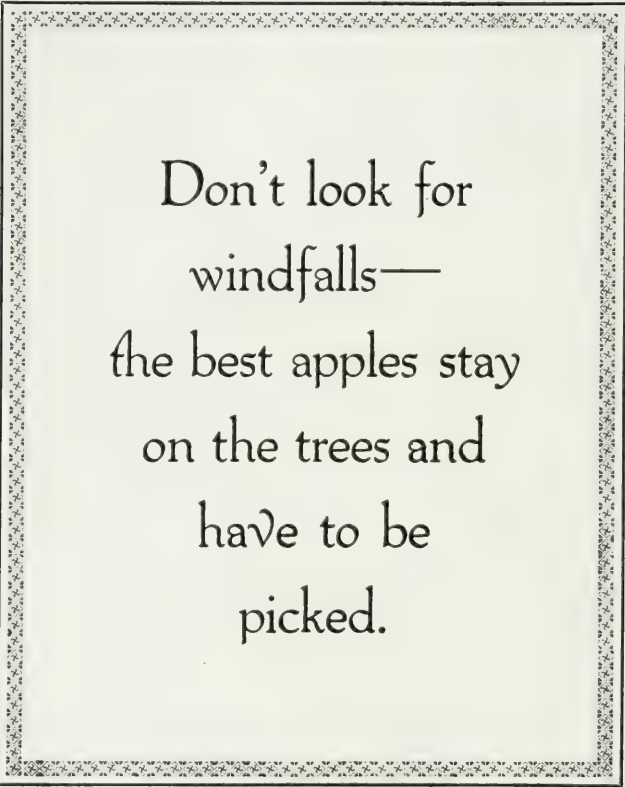


The KODAK SALESMAN

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KODAK CO.
LIMITED





Don't look for
windfalls—
the best apples stay
on the trees and
have to be
picked.

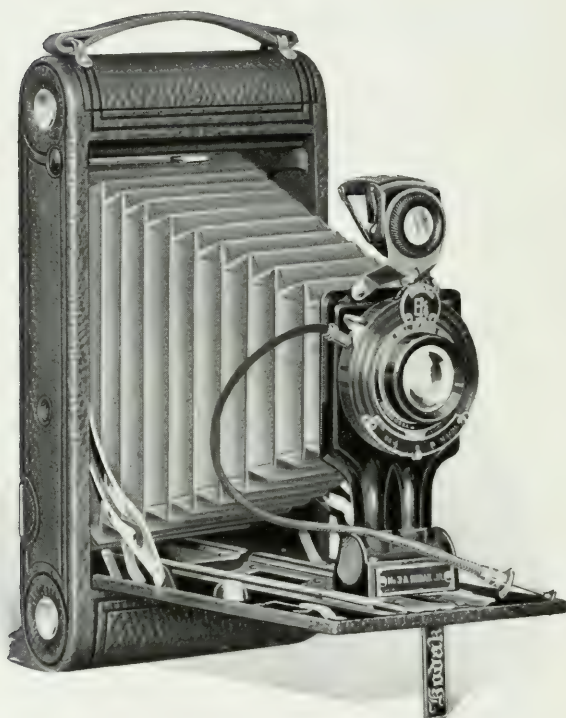
“Kodakery” Sells Goods

The editors of “Kodakery” and its contributors are men who not only know photography, but who know how to write about it understandingly. It is, first of all, helpful and interesting.

But aside from all the actual help it gives to its readers, by way of instruction, “Kodakery” helps to sell them the goods you handle.

You can use “Kodakery” to advantage in making sales, and after a sale is made, “Kodakery” keeps right on working for one year, creating the desire for the materials with which to make better and better pictures.

Get the name on the dotted line



No. 3A Autographic Kodak Jr.

This new model is advertised on the back cover of KODAKERY for November. It is available with Meniscus Achromatic and Rapid Rectilinear Lenses.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

OCTOBER, 1918

No. 9

BETWEEN US

They say of a man, "He is a clear thinker."

A clear thinker is one who is honest with himself.

Scorning everything but the truth he is able to arrive at correct and definite conclusions because his mental vision is unobstructed. He is able to accomplish things because he thinks in a straight line.

Most of us say certain things cannot be done because the doing of them entails some little sacrifice or hardship on our part. We know in our hearts that these things can be done, yet we say "no" because we are not honest with ourselves—because we refuse to think clearly.

No one can achieve success unless he be a clear thinker; that is why so many of us start out in life with great promise and later find ourselves shunted into the siding of mediocrity, or the junk yard of failure because we have allowed our minds to become encrusted with the barnacles of laziness and frivolity.

Clear thinking is honest thinking and only by clear thinking can we succeed.

Learn to think clearly.

Confessions of a Salesman



"THE other day, feeling the need of a couple of new neckties, I went into one of the larger stores devoted to the selling of men's wear.

"Being familiar with the store, I walked up to the proper counter, and found a fine appearing young fellow of eighteen or nineteen behind it.

"I stated my desire, and without a word he reached into the showcase, pulled out a box of ties and slapped it down on top of the showcase, not gently but with considerable force, and he still remained silent.

"Not finding anything to my liking in the box, I asked him to show me some more. Without a word he reached into the case, grabbed another box and slammed it down in front of me.

"Rather resenting such treatment, and so utter a lack of any evidence of salesmanship, I glanced at the young man's face, and a more discontented and disgruntled expression I have yet to see.

"'Don't you like to sell goods?' I inquired. 'No, I don't!' he responded. 'What's the difficulty?' I asked. 'Are you a son of —?' 'Yes, dog-gone it, my father is the vice-president of this concern, and he has shoved me in here to learn the business, when I want to do something else.'

"Now if I hadn't been more than a bit interested in salesmanship I never would have lingered to ask the young man any questions, but would have hied myself elsewhere, as he was certainly no asset to the store.

"But I like to see the way the wheels go round, and when someone drops a monkey wrench into the machinery I want to know why.

"The young man enjoyed a good social position, and he had got it into his head that it was beneath him to wait upon his friends and the public generally.

"My first thought had been that his father had made a mistake in putting him to work behind a counter, because if he treated all customers as he had me the store was going to lose quite a bit of trade.

"I soon surmised that father felt that son might be getting to be a bit of a snob, and that putting him to work for a while might take it out of him.

"So as there seemed to be good material to work upon I decided I would try and help father out a bit.

"I asked the young man if he had any idea as to why his father wanted him to work in the store, and then I didn't wait for him to answer, but continued: 'No matter what you may decide later to make your life work, your experience here in the store in meeting and sizing up peo-

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ple will prove invaluable to you—to say nothing of your acquiring a practical knowledge of how modern business is conducted.'

"Just as a feeler I said, 'Supposing you were to become a lawyer,' and then I knew I had him going, for he brightened up instantly and leaned forward. I continued: 'Supposing you were arguing a case before a jury, wouldn't your knowledge of men acquired by meeting all sorts of men here in the store be a big help to you in convincing them of the justness of your cause,—and wouldn't your knowledge of how goods were bought and sold, and all the other things incident to merchandizing help you to more fully understand business problems that might be submitted to you for solution?' He had to allow that these things were so.

"The young retail salesman so often gets the wrong perspective; he sometimes actually feels that he is doing the store a favor by working in it. As a matter of fact the shoe is on the other foot.

"The modern store is the finest business university in the world. On the average, the inexperienced clerk is a loss to the store for the first half year of his employment, as it takes fully that period of time to break him into business ways and methods, and make him into a smoothly running part of the machine.

"The salesman of photographic goods is afforded an unusually wide field for the study of human nature, as he meets customers of both sexes, and of all ages, and he has many opportunities of becoming acquainted with people of culture and refinement.

"I have always imagined that a good ball player would make a good salesman—particularly the sure hit-

ter—the one the manager sends to the plate in a pinch. His job is to out-guess both the pitcher and the catcher, and so be able to slam the ball where it will do his side the most good.

"And that is where the fun comes in—in selling goods; to be able to anticipate the desires and reasons of the customer, and so be always just a bit ahead of him.

"When you stop to think of it, salesmanship enters into almost everything we do; why did Tom Sawyer stand on his head in front of Becky Thatcher's house? He was trying to sell his personality to the fair Becky.

"Why do you give a dog a friendly pat?—mostly, perhaps, because you like dogs, but you let him know it by patting him because you want him to like you—you are trying to sell yourself to him—and so it goes.

"So you see if you will but accept your position in the store as a student in a business university you will not only find that everything you learn there will help you in everything that you may do,—and you will get a lot of fun out of it in addition."



The heaven-kissed genius is rare. The average wide-awake mortal does not rely on intuition or grasp even a majority of his ideas out of the blue sky. He obtained his first learning from books and papers, and reading, plus experience, and other men's experience, still remains his chief guide.



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Price Cards

True art is the expression of thought in design.

Thought, and careful thought, too, is absolutely necessary in the creation of every design for window decoration. The dealer will in this work find ample opportunity for the expression of all the art there is in him.

The original dealer will have some idea of places in his window where there should be a card of explanation to the public, and still other places where the prices might well be given. To simply write these things on a piece of cardboard or to print them roughly would be to injure the effect of the whole window trim; but there are plans by which very attractive cards may be made even by those who are unable to print well.

However, there are large price marking and sign making outfits which every dealer should have for this purpose and for the purpose of marking goods inside the store. Those who desire the handwork effect rather than the stamp will find one or more boys or girls in every locality who is handy with the brush and will do the work at little cost.

Various kinds of window signs are also made with movable letters and gilt or silver frames, which are very attractive and are largely used by retailers everywhere.

The price card and the window sign, however, both have their purpose. Price cards for windows should rarely exceed 4 x 4 inches in size, and they are most attractive when the price is marked on from corner to corner. A plain line border gives relief to the effect. On small articles there should, of course, be small price cards.

The combination advertisement and price card may easily be arranged in very attractive form by clipping pictures and illustrations from magazines and catalogues and pasting on a white card, then printing the wording next to it on the same card, running a plain line around the whole card. Many beautiful window cards may be made in this way.

Another excellent plan for attractive price and advertising window cards for dealers is the method of selecting sprays of twigs, flowers and grasses which will not fade, and by cutting slits in the cardboard, run the spray through on one end of the card and place the lettering on the other end.

The beautifully colored full-page advertisements of Colgate, *Eastman* and various other firms may be cut out and neatly placed in a frame for centerpiece of display of their goods, thus making an ideal window card. Any frame in good condition will do if it is large enough to receive full-page ads of the *Ladies' Home Journal* and journals of that size; then the smaller ones may be pasted on cardboard to match the color scheme and framed in the same manner.

The wording on a window card printed by the dealer or hand-painted should never be lengthy. The effort should always be to say as much as possible in as few words as possible.—*Advertising World*.



When a fellow gets the idea that his boss' ideas are out of date, because he is bald or gray-headed, he is likely to find that a well-seasoned timber is usually more reliable than a green stick.

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A Minute with the Ad Man

The inexperienced advertising writer quite often starts off from the wrong side of the fence.

He is so interested in what he wishes the advertisement to do for the store that he entirely overlooks the prospective customer's side of the question.

In writing an advertisement always bear in mind this fact: everyone wants to trade with stores that treat them so well that they will want to come again.

If you can in some manner convey the impression that your store is that sort of a store you will have accomplished a lot in starting the customer your way.

A person reading your advertisement, but who has never seen your store, will subconsciously form a mental image of your store from the appearance of your advertisement, so you see you must watch your printer carefully, as he can do much to either make or mar your efforts.

A neat, well arranged advertisement conveys the impression of a neat and orderly establishment, where attention is paid to details. On the other hand, if you have allowed the printer to run a cut up-side down or not set true with the borders, and to use half a dozen different styles and sizes of type, you create the impression of carelessness and slovenly methods generally.

Attempting to be funny in your advertising is just about as dangerous as giving a couple of youngsters a box of matches and then telling them to go and play in the clothes closet.

If a stranger should enter your store you wouldn't start business by making a funny face at him or telling him your latest good story,

so beware of the so-called comic cuts, and other attempts humorous or facetious.

It was a wise man who first remarked "every knock is a boost," and so why help advertise your competitors by referring to them either directly or indirectly. Such references only too frequently start a train of thought which leads the prospective customer to your competitor instead of to you.

Avoid the use of superlatives; your store may be the largest; you may have the finest stock and the lowest prices, and your store service may be perfection—but be a bit conservative; nobody cares much for or believes in the boaster or the braggart.

Consult with the printer as to the setting up of your advertisement; see that he shows you a "proof" and go over it carefully to correct errors; if you don't like the way your printer has set up your advertisement tell him so, and between you, you can usually improve it.

Tell your story simply, and avoid a confusion of ideas; if you are using a small space don't crowd it with type; the white space around the type matter often has the dominant eye-arresting quality.

If you are using large space and advertising a number of different articles make sure of an orderly arrangement with ample space between the paragraphs so as to make for easy reading.

Lastly: tell only the truth—and make no promise you can not fulfill to the letter.

It's the unexpected that happens, especially to the fellow who is dead sure he can never be wrong.

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The Direct Medium of Contact

In practically every community will be found one or more merchants who, though starting on exceedingly modest capital, have made a distinct success.

Such success can be attributed only to sound merchandizing principles, and almost without exception you will find that these merchants have given a great amount of thought to their window displays.

In these columns we have had a good deal to say on the subject of window displays, because we know how vital a part they play in selling goods.

As a change of pasture is sometimes good, let us for a change give you a few suggestions on the subject by the editor of the *American Retailer*.

He says: "Window displays are not superior to the newspaper because they do not reach as many people. They are, however, the most direct medium of contact between the store and the buyer.

"The newspaper advertisement is an invitation to come and see the goods—the store window meets the eye of the buyer right on the spot. They say 'here are the goods,' at the psychological moment. They not only make their own sales but they often close a sale which a newspaper advertisement starts, and which otherwise never would be made.

"Don't lose sight of the fact that goods well displayed sell themselves. The merchant who waits for the buyer to ask for the goods he cannot see is losing sales every day.

"The only real test of any window display is in the sales it makes. It is not true that the handsomest window is the best seller—or that

the most novel window produces the greatest results.

"The suggestion of utility to the customer is the real sales producer, and it is therefore often true that a simple window, produced at little cost or effort, sells more goods than an elaborate display.

"The best window display plays up its goods—instead of the art of the window trimmer.

"You may have a display which does not pertain to any goods you are selling, and it may attract a great crowd without selling a cent's worth of goods.

"While attention value is important, and crowds are desirable, they do not of themselves create sales."

We were asked this question the other day: "If you were instructed to put in a window display and had never installed one before, how would you go about it?"

Not being professional display men, but only close students of the work of others, the mechanics of a display might perhaps stump us, but we do know this, that we would never attempt a display without first carefully planning it and landing a selling idea, and impressing an advance picture upon our brain of just how we wanted the completed display to look before we ever entered the window.

We would make one or more rough sketches to work by; we would step outside and size up the window; note the height of the window floor from the street level, and plan to install the display so its most important feature would readily attract the eyes of the passersby.

If the carpentry, draping or mechanics of the display bothered us we would take a stroll around town and see how the other fellows did it—and then we would try to go them one better.

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Made Five Good Sales

In some stores far too little attention is paid to the proper use and distribution of advertising matter sent by the manufacturers. Such advertising matter is, practically without exception, carefully written and printed, and will prove a big factor in sales producing if distributed properly. Here is an actual experience reported by a traveling salesman:

"One of the Central Minnesota dealers on whom I call regularly is very systematic in his care and use of leaflets, folders, and other such advertising matter sent him by manufacturers and wholesalers.

"After he had given me an order the other day, he asked if I could send him about five hundred four-page folders advertising two implements he had purchased.

"'You may be sure I will make good use of them,' said he, 'for I have been waked up good and plenty on the value of such helps in making sales.'

"'How did that happen?' I asked.

"'By handing out one little leaflet to a woman one day, I made five good sales,' said he.

"Then he told me the story. A farmer's daughter came into the store, and on seeing a new display said, 'Why, there is that new idea which I saw advertised in *The Farmer*.' She had read some of the ads about that make.

"The dealer showed her the article, but the best she could do was to say she would tell her father and mother about it, and she thought they would buy. My dealer friend was going to let it go at that, when she asked him if he did not have a circular which she could take along as a help in showing her parents what this article would do.

"He had received about 250 attractive leaflets advertising the article but did not know where they were. However, after some digging around they were found tucked back into a corner of the shelves, and one of the leaflets was given to the young lady.

"Well, to make a long story short, that leaflet did the business. She took it home, gave it to her parents to read, and it aroused their interest in the brand. Of course, she helped it along with her own suggestions, but she said afterwards that she could not have explained the goods satisfactorily without the help of the leaflet. When she came to town the next week, she bought.

"But that one sale was only a starter.

"Four different neighbors calling at that farm home saw her new purchase. She gave them the leaflet to read. It told the story more completely than she could. They also bought, and they told the dealer that the leaflet helped persuade them.

"'The fact is,' said my dealer friend, 'that a lot of sales are lost because we do not use these advertising helps. When that young woman first called, we aroused her interest in the line. She had seen it advertised in *The Farmer* and already felt acquainted with it, so that it was that much easier for us to get her thinking about purchasing. But when she left the store she was not convinced. The rest of the family also had to be converted. The ads in *The Farmer* and our talk to the young lady carried the work to a certain point, but to make it a sale the talk in that leaflet had to be added. The leaflet performed the same service in selling the other four.'



Ten Minutes *with the Boss*

SAM, have you ever stopped to think as to what percentage of our customers are fully acquainted with all the goods we carry in stock?

"I'll venture a guess that if we could accurately determine this that such a percentage would be exceedingly low—and I'll also venture a guess that some of our salespeople are shy in the same direction.

"The point I want to make, Sam, is this: that in every store there exists a wonderful opportunity for the salesman to pyramid his sales by calling the customers' attention to goods other than those asked for.

"The most natural line to follow is to suggest some item related to the one called for. If the customer asks for a gross of Velox it is natural to suggest developer and fixing powders and so on.

"Some customers will ask questions about goods with which they are unfamiliar, while others will not. A few days ago I dropped into an optician's store with a friend of mine who wanted some minor repair to his eye glasses. As we were waiting for the glasses to be returned, he, to pass the time, as most of us do, glanced around the store. His eye happened to light on an instrument in one of the display cases, and he inquired of the salesman, 'What is that?' The salesman informed him that it was a recording thermometer, and being on to his job, took it from the case, placed it

on the counter and proceeded to explain it.

"It so happens that my friend can purchase most anything that strikes his fancy, and when he left the store he had purchased not only the recording thermometer but a barometer as well.

"So the salesman, instead of ringing up a twenty-five cent repair charge, punched the keys of the cash register for a fairly comfortable amount.

"Now, Sam, I ask you, would this additional sale have been made if the salesman had just replied: 'Oh, that's a recording thermometer,' and have let it go at that.

"Some customers, Sammy, are diffident, and others are but little given to conversation, and so do not make inquiries about things they see in the store though they might be interested up to the point of a sale should the salesman find a tactful way of introducing them.

"I have always made it a point, Sam, to watch a customer's eyes at the completion of a sale of any one article, and so if they do not respond to my suggestion of some related item I follow their glance and if it is resting upon some article of merchandise I place it before them, and proceed to explain it.

"I have sold many an enlargement, Sam, by seeing a customer glance at some one of the enlargements we had on display, and then

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bringing up the subject of enlargements.

"Not so long ago a lady came in the store and asked to be directed to one of the office buildings further up town. Her glance just happened to rest on an order of prints I was looking over; as the lot included some excellent prints of a couple of attractive youngsters I casually dropped a couple of them on the show-case in front of her and remarked that I thought they were pretty good. She picked them up and immediately became enthused: 'Was it difficult to take pictures? Could she take pictures of her own children as good as those?' I naturally allowed she could, Sam, and ended up by selling her a No. 2-C.

"Now I'll admit, Sammy, that there was a bit of luck in that sale, but just the same I placed those prints in front of her with deliberate intent.

"Another time an elderly gentleman came in to leave a No. 3-A roll for development; he was accompanied by a bright-looking youngster of twelve years or so. The youngster glanced around as youngsters do, so I asked him if he made pictures too; he grinned and shook his head, so I took one of the box Brownies from the case and put it in his hands, and remarked that that was a dandy little camera for boys to use. He peeked into the finder, snapped the shutter release back and forth a few times, which finally attracted the attention of the gentleman. He watched the youngster for an instant or so, and then said: 'Tommy, do you think you would like to go out picture taking with me?' Tommy nodded enthusiastically, and Tommy walked out of the store the proud possessor of a Brownie.

"'Lucky again,' you say, Sammy—all right, have it your own way, but you'll find, Sammy, that the so-called lucky man is only one who sees his opportunities and makes the most of them."



"Kodakery" for November

The November *Kodakery* is a mighty cheerful number. It is a positive delight to look over the pictures from a part of France undevastated, and the text accompanying them is of equal interest.

"Working Against the Light" tells how to produce many beautiful and unusual effects, and the illustrations prove the contentions of the text.

"The Developing Solution," by Dr. Mees, should be read and re-read. We have never seen a clearer exposition of the "how and why" of developers and development, and this knowledge is invaluable to every amateur and to everyone engaged in selling photographic supplies.

Don't miss the November *Kodakery*.



Don't try to get something for nothing unless you are prepared to pay about twice what it is worth.



It's a good thing to know when to stop, but quite another thing to take advantage of your knowledge.





The Primary Page *for the* Beginner Behind the Counter

YOU are now finding yourself confronted with the returned vacationist, who has many photographic problems to be solved. Many who heretofore have had their finishing done for them, will wish to attempt the work for themselves, and you can not blame them, for these processes are most fascinating.

You will be asked what is the best formula for this, that, and the other; the safest and best answer is to use the formula put out by the manufacturer of the goods.

No one but the manufacturer can know every peculiarity of the product, and just how to prepare formulas exactly right for the purpose.

You may rest assured that every formula given out by a manufacturer for use with his product has been carefully worked out, and tested and re-tested countless times.

It is true that a formula for a certain brand of plates may be used to develop any other brand of plates, but whether it will produce the best possible results on plates whose makers give a different formula, is another matter, and it is safe to assume that it will not.

Sometimes an amateur will complain that a solution he has prepared from a formula does not work properly. This you will usually find due to the following causes: the use of impure chemicals, or failure to add the chemicals in the order given in the formula.

With some formulas perhaps the order in which the chemicals are added to the solution is immaterial, but in many others the action will be entirely changed if the order of adding be not followed.

The purity of the chemicals employed is highly important. Some impurities may be inert, that is, they will have no action whatsoever, while other impurities will absolutely prevent successful results.

Eastman Tested Chemicals are photographically right, because we must be absolutely certain that they will produce the best possible results with our sensitized products, and you should urge their use in every instance.

You are quite apt to be shown defective negatives and asked what to do to improve their printing quality.

The following defects are the most common: over-exposure, under-exposure, over-development, under-development; clear spots on the negative; small black spots on the negative.

An over-exposed negative will show full detail all over but will be lacking in contrast and often presenting a fogged appearance.

An over-exposed but properly developed negative can be improved in printing quality by first reducing it to cut out as much of the fog as possible, and then intensified so as to increase the contrast.

Formulas for reduction and intensification will be found in all the

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camera manuals and in "How To Make Good Pictures."

An under-exposed negative will show but little or no detail in the shadows and will be weak and thin in quality. Very little can be done to improve an under-exposure, as intensification would only tend to increase the contrast.

An over-developed negative will be dense and hard to see through by transmitted light; the remedy is the process of reduction.

An under-developed but correctly exposed negative will be thin, but with good detail all over, such a negative can be made of good printing quality by the process of intensification.

Clear, transparent spots on the negative are due to air bells forming on the surface of the film when first immersed in the developer; the air space prevents the developer from touching the surface, so it does not act. If the surface of the film has been touched with greasy or oily fingers before development the developer will not act over the portions so touched, and clear spots will result.

If these spots are of any considerable size very little can be done to the negative, except by an expert, but if they are small, they should be spotted out with opaque so they will print white.

The resulting white spots on the print can be spotted out with India Ink and a small spotting brush.

Small black spots on the negative are due to particles of dust or other insoluble matter settling on the face of the film and becoming embedded in the film while wet. As these black spots will print white, the remedy is to spot the prints with India Ink, as it is a ticklish job to remove them from the negative.

Various defects will occur with prints; you will find a full description of these and the remedy, in the Velox Book, or in "How To Make Good Pictures," so it will not be necessary to repeat them here.



Always a Market

A certain salesman was endeavoring to interest a druggist in a new type of shaving brush having a hollow handle which served as a holder for shaving cream, the cream being forced into the brush by means of a simple mechanism.

The druggist admitted the practical utility and convenience of the new brush, but claimed he had no market for a brush retailing at two dollars, and flatly refused to place an order.

The salesman apparently gave up his attempt to sell, but just as he turned to go he stopped and remarked: "I want to write a letter I had forgotten about. Will you please let me have a couple of sheets of paper and an envelope? Gosh! I believe it would be a whole lot more convenient if I had a fountain pen. Sell me one?"

"Certainly," replied the druggist. The salesman selected one to his liking and said: "How much?" The druggist said: "Two fifty," and then he stopped and grinned. "How much did you say those brushes of yours retailed for?" And then the brush man's order book came out and was put to work.

The brush man was a real salesman. He knew he had to find a point of contact, and to prove to Mr. Druggist that he did have customers for the higher priced goods.

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The Capable Salesman

Show me the salesman who reads the trade papers and I will show you the salesman who is interested in his work and intent on more than merely "holding his job." So says R. G. Betts in the *Sporting Goods Sales Journal*.

It may appear a rash statement, but observation or analysis will prove that it is not as rash as it appears.

It is an assertion born of the periodical recurrence of reports concerning the vastness of the army of unemployed, despite which, "How To Obtain Competent Help" remains one of the most vexing problems of the men who pay the salaries.

The demand for good men, the demand for ideas, for intelligence, for capable service, remains undiminished, particularly in the field of salesmanship.

Whether they be manufacturers or merchants, nine employers out of every ten will bear witness that the really capable salesman is too scarce and too elusive, and probably will add that were they able to obtain more of such salesmen, they might double their businesses; for intelligent salesmanship is, indeed, the key to such expansion.

If the expression properly may be used, it is not too much to say that the average of mediocrity is high.

The clock watcher, the time server, the order-taker constitute the majority, and most of the number are given to bewailing their lots.

They cannot understand why their "merit is not recognized." In private they prattle of the "lack of chance of advancement." If one of their number, more competent than the rest, is advanced, they often as

not regard it as evidence of "favoritism." Because they perform an allotted task between the hours of 8 and 6, or 9 and 5, and occasionally work overtime, they believe they do all they are paid to do—all that is expected of them.



Publicity for the Kodak

By W. B. Stoddard

In order to gain the attention of both the novice and the seasoned kodaker the dealer in photographic supplies will do well to make free use of his show window, and feature therein not only the cameras themselves, but actual pictures taken with them, together with enlargements and albums to hold the prints. Many plans have been adopted by merchants in different parts of the country to gain publicity for their photographic supply line, as well as to gain the patronage of the amateur who has not the time to develop his own negatives. How the other man does it may prove of interest to the man who is endeavoring to build up his photographic department, and the following are a few of the most novel and practical schemes observed in various parts of this great country of ours:

A prominent western concern recently had a display that at once took the eye of every boy and girl, as well as a large percentage of their elders. They featured the Boy Scout, and their window was arranged to represent a camp in the mountains. In front was a small tent, at the entrance of which stood a boy of 14 in Scout uniform, with a Kodak in his hands, which he was pointing at a gay hued bird perched

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in the branches of a small tree at the other end of the display. At the side nearest the tent was another tree hung with Kodaks of different grades and prices, materials for the dark room, rolls of film, books for photographs, etc., in Christmas-like array. In front of the boy was a large basin, the sides covered with rocks and moss. This was filled with water, in which several small fish were darting about. The floor was covered with sand and gravel, and about it were scattered developing materials, Kodaks, prints, and enlargements. A sign prominently displayed declared: "CAMPING WITHOUT A KODAK IS LIKE HUNTING WITHOUT A GUN."

Another concern believes in the personal touch and in acquainting the public with the man who sells the goods. In the background on a pedestal was a cardboard cutout—a man on a hobby horse, in the style made familiar by the cartoonist, a big head and little body. Attached to the gaudy red and yellow horse and body was the life size photo of the manager of the photographic department. He held in his hand a card: "Try our service," while beneath the cutout were the words: "MY HOBBY," the cut being so poised that it continually rocked to and fro. A sign painted on the glass, behind which was an alternately appearing and disappearing bulb, said:

"PRINTING AND DEVELOPING—We do it well—and quickly."

At one side of the window was a pile of empty film rolls, and on top of the heap a popular price Kodak, with the card: "Guess how many spools in the pile and get the Kodak free."

A decidedly timely window was disclosed by a New York City

house, calling especial attention to the New York troops at Camp McAllen. The window was draped in cretonne, and on a large easel in the center was a large photograph of the New York Division of troops at Camp McAllen on the border. Tacked to the wall were several pictures of individual troopers and scenes in camp, together with enlargements of same, and a card in the midst advised, "A Film Enlargement Is a Lasting Gift." Another sign made the offer: "We will make a liberal allowance for your old camera in exchange for a Kodak," and set up among the Kodaks of all grades, shown on tables, stands and on the floor, was a card: "When out of town, send us your films to be developed. Ask for our special film mail envelopes."

A Western dealer showed in his large window a stack of film rolls four feet high, to which new ones were constantly being added. Above it was a sign:

"ONE HUNDRED DOLLARS IN PRIZES

"Guess how many spools will be in this pile on October 15. Spools added daily as we develop the prints. A guess with each 25c. purchase."

A card at the base of the heap announced:

"To give you a line on which to base your estimates: Last June we developed 2,117 rolls. Last August we developed 3,205 rolls."

In the windows were the premiums offered: First prize, No. 3 Special Autographic Kodak; second, No. 3A F.P. Autographic Kodak; third, No. 1A F.P. Autographic Kodak; fourth, No. 1 Autographic

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Kodak. To aid in estimating the number of spools in the big heap, near the front of the window was a tray full of empty spools, in which was a card, "200 spools in this tray."

They also displayed a good line of popular price cameras, realizing where one person would invest in a \$50.00 instrument, a hundred would purchase a camera ranging in price from \$2.00 to \$12.00.

These are only a few of the ways in which progressive dealers have caught the popular fancy. The main thing is to get people looking at and talking about your lines. Once an interest is displayed, courteous information on any point queried by the prospective purchaser, and attention to rapid and efficient developing and printing of orders received, will build up a photographic supply trade that will pay big dividends at any season of the year.



Salesmanship Summarized

Real salesmanship, according to one definition, is nothing more nor less than the establishing of a thorough appreciation of the value of the article you are selling in the mind of the other man. When this is done, your work is well done and there is small need to worry about the results. You may not get the order then and there, but if you have succeeded in establishing in the mind of the prospect the dollar-for-dollar value of your product so that he believes it is the best for the money, the order will inevitably follow.

Cultivating New Fields

Said a specialty salesman the other evening: "I wonder if Kodaks and Graflex cameras were sold on the same plan as check protecting devices, and other similar specialties, how many new fields of usefulness would be developed?"

"You see, I have to go out and dig up all my customers, and very often have to study a prospect's business problems to find a use for my machine before I can even approach him."

We venture to guess that if Autographic Kodaks were sold on the specialty man's plan, there would be many new fields of usefulness developed and cultivated.

Aside from affording a recreation in itself, the Autographic Kodak harmonizes and fits in perfectly with every other form of recreation.

In business it is coming more and more into use—the "when, where and who" of the Autographic Feature, coupled with the simplicity of picture taking the Kodak way, has made the Autographic Kodak a valuable business adjunct.

It is already in use by railroad claim departments, motorcycle and automobile dealers, stock growers, chicken and dog fanciers, and real estate dealers.

There are many other fields to be developed—go after them.



You can't cut sentiment out of business. Without sentiment there would be no business, and not much of anything else worth while.

“To *some* experience
is a headlight;
to others it is merely
a sternlight,
illuminating only the
waters of the past.”

Gibson.




The KODAK SALESMAN

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED



A rectangular frame composed of two parallel lines. At each of the four corners, there is a small square ornament containing a circle.

Keep your temper—
no one else wants it.

MOST of our failures are due to neglect of very simple principles. We persist in the desire to get something for nothing, to make progress without paying in effort.

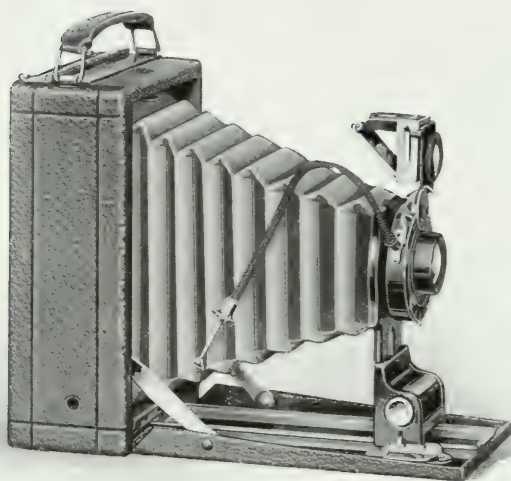
The victims of every stock-swindling deal are persons who are dishonest to the extent that they are seeking more than a natural return on their money.

At least half the failures of young men are caused by their desire to advance without paying the price—in effort, knowledge, experience, and industry.

These young men see others ahead of them who seem to know no more than they do; they become sour, quit, and start again in another office, or shop. Instead of acquiring knowledge and experience through diligence, they slight their jobs, work by the clock, and do all they can to emulate the recreational habits of the boss. Their ambition is to join clubs, to play golf, to take week-end trips.

They think advancement comes through smartness and pull. Sometimes it does, just as a greenhorn may have a run of luck at a race track. In the end, though, he loses, and so does the man who relies on pull.

The simple, sure, obvious way to get ahead is to be honest, fair, courteous, and industrious. Combine these qualities with good health, and success is as certain as failure is impossible.



Premoette Sr.

An efficient camera, affording in smallest bulk all the advantages of film pack photography. See page 6.

$$\frac{2\frac{1}{2} \times 4\frac{1}{4}}{\$12.50}$$

$$\frac{3\frac{1}{4} \times 4\frac{1}{4}}{\$12.50}$$

$$\frac{3\frac{1}{4} \times 5\frac{1}{2}}{\$16.00}$$

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

NOVEMBER, 1918

No. 10

BETWEEN US

You have been with the house for a good, long time. You know the business thoroughly, and have built up a good personal following—you are one upon whom the Boss depends.

There comes to join you in serving the store's patrons, or in some other activity incident to the business, one without experience, eager to serve and to serve well, yet quite apt to make mistakes and blunders through inexperience.

What is going to be your attitude towards the newcomer? Are you going to stand aloof—selfishly serene because you are experienced, or are you going to take the inexperienced newcomer by the hand, and by wise counselling and watchfulness teach him or her to become of real value to your house?

He learns most who teaches.

You are one of the inexperienced; help is scarce. The Boss has experienced difficulty in getting help of any sort, and so he has just got to put up with you. You don't have to learn the business to hold your job, and you carelessly pay no heed to the instructions of the experienced.

You want to help win the War, and you can not help—and you *do* hinder if you fail to give the best that is in you whatever your task may be.

He who is willing to be taught, learns, and he who learns most serves best.

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"The Best Thing They Can Send Us"

"Write a story and tell everybody how much we boys over here want snap shots of the folks back home," said an American doughboy to a United Press Staff correspondent.

The correspondent wrote the story which appeared in the Chicago Tribune of September 12th, and which we reprint here:

WITH THE AMERICAN TROOPS IN FRANCE, Aug. 17 (Delayed). This is the story of a single doughboy, but it is a yarn with more than a million morals.

He was not an unusual doughboy in any way, except that he was happy, as happy as a bird with its first touch of spring fever. You could tell it by looking at him, and he would tell you without your looking at him.

"Say, I feel so happy I could almost reach up and touch the sky," he exclaimed. "Look at that—wouldn't you?"

He displayed an envelope.

"Good letter from home, is it? Somebody must have sent you some money?" "Money! There's something that's got money beat a mile," he replied, "that is, from a doughboy's point of view. Want to see what it is?"

"Sure. Anything that makes people as happy as you ought to be passed around."

He brought out five small photos, snap shots made by a small camera. "Pretty nice, aren't they! See this one? It's my girl. She's the best girl going, and she knows how to make a hit with this doughboy over here. She sends snap shots every couple of weeks of the folks at home. Some girl, isn't she?"

You had to admit she was.

"This is another picture of hers,

taken in her front yard under the trees. I know the spot. Gee, when I looked at that picture I almost felt as though I was back there with her, and it was Sunday afternoon. That's where I proposed to her, on that spot. She couldn't see it at first, but I won out after a bit. It sure is wonderful what snapshots bring back to you, isn't it?"

Again you had to admit the doughboy was right.

"Here's another one of her, showing her new duds and hat. Looks kind of military, doesn't it? I kind of like it, don't you. She's got good taste, that girl of mine, hasn't she?"

Evidently she had, and so had he. You admired his choice.

"This picture's of my mother," he continued, "and it's a good one. I wanted a snap shot of mother. She looks pretty well. I was afraid she was worrying too much. I feel a lot better now; I know she's telling the truth when she said she was well. Photos are great, aren't they?"

"This last one's my sister and her baby. She got married just before I left. I've been over here for two service stripes now. I'm tickled to get this photo. It's the only way I have of telling what kind of a brat I'm being uncle to, you see. Say, what paper are you correspondent for?"

"The United Press."

"That's a whole lot of papers, isn't it? Say, you know what you ought to do?"

"Write a story and tell everybody how much us boys over here want snapshots of the folks back home. Tell 'em pictures are the best thing they can send us. We don't care if they cut off our packages so long as we can get pictures.

"Of course we can't send pictures of ourselves home, because it's

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against the rules. But we always look the same in uniforms, anyway, but snap shots sure make you feel close to the folks back home."

The more than a million morals to this story are the more than a million doughboys who are longing for snapshots of the "folks back home."

This is but one of a multitude of similar stories coming back from the front.

Officers, nurses of the Red Cross, the Y. M. C. A., and K. of C. Secretaries all tell of the wonderful sustaining effect of the little home pictures upon our boys.

The Kodak is playing a real part in the War—doing real service.

Whenever you know that a camera is sold to be used in taking home pictures for a boy in service take every pains to see that the one who is to use it understands it thoroughly.

When you go over the negatives or pictures made for such a purpose and find inexperience in evidence carefully point out the way to better—best—results for the future; by so doing you can add mightily to the bit you are doing for our boys.—*American K. S.*

*"Kodakery" keeps the
Amateur Interested*

*Fill out the Subscription
Blank with the Sale
of every
Amateur Camera.*

The Casual Customer

"A pound of Kodak Acid Fixing Powder, please." The package is wrapped, the cash register records a twenty-five cent sale—and the customer walks out.

The fact that the customer has asked for and purchased fixing powder indicates what? That he does his own developing and printing, and so is quite apt to be in need of, or could be interested in items other than the one asked for.

Following every customer who leaves the store is the question, "Will he come back again?" Is sufficient energy expended in turning the casual customer into a regular patron of the store?

If the casual customer is met with indifference, even polite indifference, neither the clerk nor the store makes a positive impression upon him, and so instead of perhaps going a bit out of his way to come back again, he drops into the first store that can supply his wants.

The casual customer becomes a permanent customer of a store because it is the only store in town carrying the goods he wants, or because its location is most convenient for him, or because he likes to trade there.

It is only in rare instances that but one store in town carries the goods he desires; many of us pass by the most convenient store, and so in the majority of cases the casual customer becomes the permanent customer because he *likes* to spend his money in that particular store.

The experienced salesman can easily deduce from the specific article called for by the customer, other articles in which he might be interested, and if some one of these be tactfully introduced an additional item is often sold.

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There is more to it, however, than the sale of additional items. If the customer is dismissed from the mind and attention of the salesman with only the sale of the item called for, the customer will naturally assume that neither the salesman nor the store has any particular interest in him, and he will feel the same way toward the salesman and the store.

Take the case of the man asking for the pound of Acid Fixing Powder. The stereotyped query, "Anything else to-day?" would usually result in a negative shake of the head, but should the salesman inquire, "Do you keep your print collections in albums?" and then casually pass out one of the best albums in stock for inspection the customer would feel that the salesman had more than just a momentary interest in him.

He might or might not be in the market for an album, but on the other hand, supposing he had been attempting to paste his prints solid in thin leaved album pages, with all sorts of cockling and buckling as the result.

Suppose now the salesman shows him how easily he can mount his prints with Kodak Dry Mounting Tissue so they will always be perfectly smooth and flat. Ten chances to one some Dry Mounting Tissue is sold, but that is of minor importance.

The customer can not help but feel that here is a salesman who has shown a real interest in him, and who has actually conferred a favor upon him by showing him the way to overcome a difficulty.

Once get the casual customer in this frame of mind and he will come back to you even if he has to pass several competing stores to do it.

Premoette Sr.

No other model offers the same advantages as the Premoette Sr., at the same price, and you cannot offer a more satisfactory instrument to those who desire the peculiar advantages of film pack photography. The camera itself is a model of compactness and simplicity.

All adjustments and special features which are not essential in making excellent pictures under average conditions of amateur photography, have been avoided in its construction, and the camera will give the best of satisfaction to those who wish to make clear, sharp, everyday pictures of the persons, things and events in which they are interested.

The lens support, or standard, is exceptionally rigid, and is operated along the runways by means of an automatic clamp, making it an easy matter to draw the lens out to the focusing scale, where an automatic focusing lock provides for the instant focusing of objects at any distance.

The shutter is the Kodak Ball Bearing with time and bulb actions and retarded speeds of 1/25, 1/50 and 1/100 seconds. It works with either cable or finger release and is unusually accurate and reliable.

Specifications: Capacity, 12 exposures. Box, seasoned wood. Bed and Back, aluminum. Dimensions, $2\frac{1}{2} \times 4\frac{1}{4}$, $1\frac{7}{8} \times 3\frac{5}{8} \times 5\frac{5}{8}$ in.; $3\frac{1}{4} \times 4\frac{1}{4}$, $1\frac{15}{16} \times 4\frac{1}{16} \times 5\frac{5}{8}$ in.; 3A, $3\frac{1}{4} \times 5\frac{1}{2}$, $2\frac{1}{4} \times 4\frac{1}{2} \times 7\frac{1}{8}$ in. Weight, $2\frac{1}{2} \times 4\frac{1}{4}$, 21 ozs.; $3\frac{1}{4} \times 4\frac{1}{4}$, 22 ozs.; 3A, $3\frac{1}{4} \times 5\frac{1}{2}$, 35 ozs. Lens, Rapid Rectilinear. Shutter, Kodak Ball Bearing, with cable release. Tripod Sockets, two. Finder, reversible, brilliant, collapsible. Automatic standard clamp. Automatic focusing lock.

Confessions of a Salesman



A WHILE ago, in some publication I read an account of how a modern hotel is conducted, and among other things it described how in the kitchen near the serving tables was placed a blackboard.

"This blackboard serves as a daily bulletin for the waiters as the steward posts the list of foods or dishes necessary to be disposed of as speedily as possible.

"Since reading that article I have been a bit suspicious of any waiter who particularly recommends any dish with one exception.

"Most of us are more or less creatures of habit, so I usually land in the same place for lunch, sit at the same old table, and expect to be served by 'Gus.'

"Gus is fat, slow moving and good natured; he has served most of us for years and has become sort of an institution.

"Those who dine mostly upon hotel fare become more than a bit finicky, but Gus is usually equal to the occasion.

"He watches your face as you scan the menu, and if you start going over it the second time he is ready with a suggestion and you will find yourself pretty safe in accepting it.

"Gus would have made a success on the stage, as he can most marvelously adapt his manner and facial expression to suit your mental state.

"If he notes you are a bit 'off your feed,' he becomes sympathetic and suggests something light and delicate; if you seem full of 'pep' he becomes enthusiastic and you feel that Lucullus was never better fed nor served.

"Gus is always sure of full tables and ample honorariums because Gus is a salesman.

"Gus has to sell people who don't know what they want, and make them feel that his choice was their selection, and this you will admit is some task.

"Gus has his troubles and cares in common with the rest of us, but he reserves them for private consumption, and always when on duty you feel that he hasn't a care in the world, and I happen to know that he has a delicate wife and five youngsters to look after.

"If you want some good lessons in salesmanship just follow me some time when I am on the road, and enter a hotel dining room for breakfast. Enter the man who has a cinder in his eye; the man who failed to make a reservation and has had to sit in the day coach all night; the flustered old party unaccustomed to travel, and the 'French' of hotel menus, and, always with us, the chap who feels that he must bark at a waiter to show his own importance.

"Watch them as they are seated—Gloom! Gloom!—yet the waiters,

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accustomed to the ways of the early arrived traveler, deftly and cheerfully handle the situation.

"Watch this same bunch of 'glooms' thirty minutes later; even the important old party who snapped at the waiter—he snips the end off a big, fat cigar with a smile of satisfaction, and crosses the waiter's palm with coin of the realm, throwing in a smile for good measure.

"Now if you are wise you will not credit this change solely to the attending to the physical wants of the inner man.

"From long experience the hotel staff know that the breakfast hour is the most trying one; that they must be extra diplomatic; that the waiters must be speedy, deft and silent—so when you come in cold and depressed, and depart feeling fully competent to cope with the day's problems you must credit *salesmanship* a goodly per cent.

"I patronize a barber who has a hand as soft as a baby's caress, and a blade that feels like a feather. The rascal knows this, yet he never fails to suspend operations for a moment to inquire 'the razor cutting all right to-day, sir?'

"You see he knows that when a chap gets into his chair he is prone to let his mind wander sometimes even to the realms of Morpheus, so he pauses to make this gentle inquiry so you will know the good service you are getting, and not forget the way back to him.

"In this same shop is 'Eddie,' the porter, who also has charge of the shoe shining apparatus. Eddie is pure Ethiopian—so brunette that some of the patrons of the game of pool who frequent the shop have nicknamed him 'Eight Ball.'

"Eddie is likewise and also a diplomat and a salesman. He never

crudely and boldly suggests 'shoes shined, sir?' He affords your pedal extremities a casual glance, and then looks into your face with a most ingratiating and toothsome smile, and you usually signal him to get to work.

"While you are in the hands of the man with the blade, Eddie, if his duties permit, gives your coat hanging on the rack, a quick investigation, and if he finds a button loose he refastens it, and as he gives you a brush before departing he will remark, 'I jus' fastened up that wiggly button on youah cote suh,' which naturally leads to an extra nickel or dime changing hands.

"Examples of good salesmanship—they are everywhere, and it is more than good fun to seek them out, because if applied they are profitable."



"Kodakery" for December

"The Eyes of the Armies" (illustrated). A very interesting insight into the aerial observation methods of modern warfare.

"Backgrounds for Small Objects" (illustrated). Tells how by simple methods satisfactory backgrounds for small objects may be improvised.

"Fixing, Washing and Storing Negatives." Tells how to handle negatives after development to prevent deterioration.

"The Fundamentals of Photography." Chapter seven of the interesting and instructive series by Dr. Mees.

"Cloudy Day Clouds" (illustrated). How to retain the cloud effects on dull, cloudy days.

"Making Films Lie Flat." The correct methods.



Ten Minutes *with the Boss*

"SAM, did you happen to notice that nice appearing young chap that just went out?

"He presents a good appearance and knows his business thoroughly but he never remains in one position for any length of time, and just now he is again out of a job.

"I have known him for quite some time, and have been interested in seeing him succeed, and so have made it a point to see him at frequent intervals, and to be of help to him generally.

He always seems to acquire a distaste for his surroundings and never seems to be able to work in harmony with his associates.

"Now it may sometimes happen, Sammy, that an employe may know more about the business than his immediate superior, or even the Boss, but such situations are rare.

"This young friend of mine seems to find just this situation existing in every job he tackles, and I am led to believe that he has failed to study the gentle yet highly essential art of diplomacy.

"Now, Sam, I wouldn't give a 'whoop' for the person who always agrees with me, but on the other hand, I have no over-fondness for the chap who gathers up his little tin dishes and wants to go home whenever he is disagreed with.

"There may be here and there a 'fourflush' holding down a job as a

department head, or an incompetent at the head of a business, but they are almost as rare as a dodo bird, and you know how many dodo birds you have ever seen, Sammy.

"I inherit a violent temper, Sam, but early in my business career I acted as receiver for several severe jolts in the region of the solar plexus on account of letting said temper get the best of me, so now I have it under fair control.

"If you let your temper get the best of you, Sam, you are in no condition to properly get the view point of the other fellow, and perhaps he might be right after all.

"I don't profess to be a diplomat, Sam, but I try mighty hard to be diplomatic because diplomacy is the big steam roller when it comes to ironing out the bumps.

"Another thing the employe often fails to take into consideration is this: that the department head or the Boss, from the very nature of his position, views things from an entirely different angle than the employe—he possesses advance information, much of which, for many reasons he must keep to himself.

"So when the employe makes a suggestion, or offers a plan that is not accepted he must take this into consideration.

"The Boss may have mapped out a plan, and have it so far under way that it can not and should not be de-

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viated from or side-tracked even if the plan offered by the subordinate be of equal merit.

"But, Sammy, don't you ever get it into your head for a minute that I don't welcome suggestions; no man is altogether sufficient unto himself, and he has to depend upon those who go to make up his organization.

"You perhaps, Sammy, get a little broader view of things because you are next in command here, but supposing you were Jimmy, the shipping clerk. Jimmy just lives with his job and is so wrapped up in getting the goods properly packed and delivered on schedule that he has neither time nor inclination to study the needs of the other branches of the business.

"He comes to me with a suggestion regarding his department just at the moment when I am trying to work out a plan for some other part of the business, and upon which I must concentrate all my thoughts. Naturally, Sam, I just can't give my whole mind and attention to Jimmy, but the fact that Jim has something on his mind finds a resting place in some one of my brain cells and so I am pretty apt to take it up with Jim at the first possible moment.

"But being only human, Sam, I sometimes forget all about a thing like that.

"Jimmy being a wise boy, realizes this, and so if I don't ask him about it in a reasonable length of time, he will bring it to my attention again.

"But supposing, Sam, that just because I couldn't give Jim's plan full consideration when he first presented it, and maybe was a bit short in dismissing it at the time, that he went back to the shipping department and began to nurse a grouch; we would both lose, wouldn't we?

"'Gee, but the Boss is an old crab—he won't listen to you when you have something worth while,' and similar thoughts. If he acted that way he would be dead wrong, Sam, and it is just because some chaps fail to figure that the Boss has a whole lot of other things on his mind, and so consider themselves slighted that they fail to progress."



What the Best Man Gets

In a book on "The Conduct of Life," by the Viscount Haldane, I found a quotation from a lecture by Professor Bosanquet which expresses a truth that the majority of men and women in all walks of life ought to know so well that it will never be forgotten.

There is so much foolish talk about the easy time the men at the top have. As a matter of fact the heads of the businesses are the hardest workers.

"We do not give the 'best' man the most comfort, the easiest task, or even, so far as the conduct of the enterprise is concerned, the highest reward.

"We give him the greatest responsibility, the severest toil and hazard, the most continuous and exacting toil and self-sacrifice."—*The Vagabond*.



Some men never get up in the world, because they want some one to boost them before they will attempt to climb.

The man who gets you into trouble isn't apt to be the same one who is willing to help you out.

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Watch Your Minutes Go By

The value of time is so well emphasized in the following from *Art Metal Service* that its reproduction is fully justified:

"A start of 15 minutes late daily—6 days a week—equals a loss of 78 hours yearly, or $9\frac{3}{4}$ eight-hour days. Add 3% to your gross annual sales—and that is what a 15-minutes-earlier start each day means to you in cash.

"Your year is like a field possible of producing 31,536,000 stalks of grain—called seconds. The winter of sleep kills 10,512,000; the drought of eating demands 1,971,000 more; other unavoidable causes reduce the possible harvest to about one-third of the total. The husbandry of TIME decides the yield.

"Even necessities are time consumers. The daily shave that requires 15 minutes totals 91 hours a year—almost $11\frac{1}{2}$ eight-hour days. A minute saved daily is a gain of over 6 hours yearly. A minute saved hourly during an eight-hour day totals 41 hours, or 5 eight-hour days, yearly. Time is valuable—it measures efforts.

"If a watch stopped 30 seconds at a time hourly, day and night, it would lose 73 hours yearly—or 3 full calendar days. Salesmanship is the clockwork of business.

"Time is to energy what fuel is to steam. System is to time what equipment is to a factory.

"Cities are separated by hours—not miles. Patronage is separated by minutes—not feet, blocks or miles.

"If a stalk of corn stopped growing at intervals during the day, it would not only fail to reach full maturity, but it would lack in flavor. Time is the husbandman of selling. Time-wasting habits are like dirt in

coal, a leak in a valve, a blown fuse in a circuit.

"An electric spark, unhampered by wires, could encircle the earth's equator nearly $7\frac{1}{2}$ times in one second, yet electricity is so slow that astronomers establish a unit of measurement based on the total travel of the electric spark (or solar light) in one year—and, in a single minute, it would travel over 11,000,000 miles. One of the measures of selling is *speed*.

"Barnacles on a ship's plates may reduce its speed 2 knots an hour—or 50 miles a day—or 18,000 miles a year, with the same coal consumption. Time-wasters are barnacles on salesmanship."



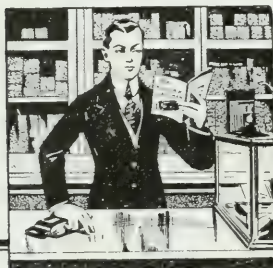
Keep the Machine Right

If you are going to give yourself as much care as a good chauffeur gives his car, you know then what you should do. You should keep the engine, your stomach, working right, and the outside appearance, your face, clothes, hair, etc., looking right. If you yourself are right inside and right outside, then you can expect to keep your store in the same shape and you can be the kind of a success you want to be.—*Profitable Storekeeping*.



Those who have nothing to lose are quite willing to lose it.





The Primary Page for the Beginner Behind the Counter

SELLING enlargements from your amateur customers' negatives can and should be made one of the most profitable parts of the business.

To make it profitable, however, requires some special knowledge and thought upon the part of the salesman.

As we have before remarked in these pages, very many amateur customers do not know that enlargements can be made from their small negatives, so it will always pay to suggest enlargements when going over a lot of good negatives with a customer.

Any negative yielding a good contact print will produce an equally good enlargement, and very often a negative producing a flat print will, when properly handled in enlarging, produce a picture of much better quality.

A weak, under-exposed negative will not produce a good enlargement, as its defects will only be magnified.

There is of course a limit to the size of the enlargement which can be produced, because if the magnification is unduly great the grain of the negative will be unpleasantly recorded together with too much diffusion of the image.

The ordinary negative will always stand an enlargement to twice the original proportions; for instance, a Vest Pocket Kodak nega-



Fig. 2. Portion of Negative Selected for Enlargement (See Page 13)

tive $1\frac{5}{8} \times 2\frac{1}{2}$ inches will produce a good, sharp enlargement $3\frac{1}{4} \times 5$ inches, and a 4×5 negative an enlargement 8×10 inches, and frequently will enlarge to much greater proportions with entire satisfaction.

As the average amateur rarely has a knowledge of composition it happens more often than not, that the real picture is encompassed in but a part of the negative, and sometimes this portion is a small one. We can best illustrate this by means of the accompanying pictures. Figure 1 shows a print from the entire negative, and Figure 2 shows the portion selected for enlargement, while Figure 3 shows the enlargement from the portion selected.

The suggestion for enlarging from a portion of the negative only should be tactfully made, as some amateurs have the idea that their negatives are perfection as they

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Fig. 1. Print from Entire Negative (See Page 12)



Fig. 3. Enlargement from Selected Portion of Negative
(See Page 12)

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stand. Usually though the amateur will welcome your suggestion and see the point at once.

When but a portion of the negative has been selected for enlargement a mask should be cut from wrapping paper and fastened to the negative with a small clip so the enlarging department will understand your wishes.

Helping the amateur in this manner may take a little more time and trouble on your part, but you will find it well worth while, as he will not only secure more satisfactory pictures, but in addition will be sure to feel that you are taking a real personal interest in him.

The person in charge of the enlarging department will usually be found competent to select the proper surface of paper to be used, whether semi-matte, matte or rough.

Glossy paper is sometimes selected in cases where the enlargement is to be sent to a photo engraver for reproduction purposes, or for enlargements from very small negatives where it is desirable to hold all possible detail.

As enlargements can be made in black and white, or with the soft, mellow tone of Royal Bromide, or a rich sepia, by means of the re-development process, a few words regarding the tone may not come amiss.

Snow scenes will reproduce best in black and white; but with such subjects where contrasts are great the mellow effect of Royal Bromide will prove even better.

Home portraits, genre studies and most land and seascapes will appear best in sepia tones. Here is an exception however; a landscape including a number of white birch trees, or say, dogwood trees in bloom would look best on Royal

Bromide not redeveloped; straight black and white could be used for these last two mentioned subjects, but the slight yellowish tint of the paper will afford a highly pleasing softness and atmosphere to the picture.

Do not promise your enlarging orders in a hurry, except in case of necessity, as the operators on this class of work should not be rushed if the best results are to be attained.

Deliver one or more first class enlargements to a customer and you will find him coming back for more—and the appetite created is a highly profitable one for the store.



The Right Way

The prospective purchaser of a first camera is usually quite in the mood to enjoy the taking of pictures, but sometimes has a lurking suspicion that difficulties, more or less complex, stand in the way of good results.

Knowing that the Kodak system of picture making has so simplified every part of the process that good results can be obtained by the novice through the following of a few simple rules clearly set forth in the Manual, you should at once set the mind of the customer at ease on this point.

You do not of necessity have to assume that the customer is in this frame of mind, but here and there throughout your explanation of the camera, call the customer's attention to the ease and simplicity with which the various operations are performed.

It is always good business to place the camera right in the custo-

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mer's hands, because this focuses the attention of the customer upon it.

If the camera is of the folding type it should be opened and the bellows extended; this gives the customer an idea as to how the camera will look in operation, and likewise permits you to proceed with its explanation.

"You see, to take the picture all you have to do is extend the bellows by means of this little catch. If you are ten feet away from your subject, pull out the bellows until this little pointer is opposite the figure 10 on this scale.

"Yes, you can learn to estimate distances very easily, only of course you have to be a little more exact when working at close range."

All the way through your selling talk carry out the idea of simplicity and certainty. After you have convinced the customer of the fact that there is nothing complicated in amateur picture making, and have explained the various parts of the camera that have to do with the picture taking—then, and not until then, bring forth the exclusive Eastman selling point—the Autographic Feature.

As is common with most everything else, there is a right way and a wrong way of explaining the Autographic Feature.

The wrong way: "You see this little trap door in the back; well after you have made an exposure you can open this door and write any memorandum on the margin of the film if you want to."

That is the sort of an explanation that does not explain, and fails utterly of convincing the customer that this feature is really all important.

The right way: "The Kodak factory people have thoroughly cov-

ered every point in making picture taking a very simple matter, and now I want to show you how they have even figured out a sure method for identifying any and all of your negatives after you have made them, by photographically recording on the margin of the film the date, and any other desired memoranda. This is accomplished by means of what is called the Autographic Feature and the Eastman Autographic Film, both of which are *exclusive* Eastman features.

"After an exposure has been made, all you have to do is to open this little trap door in the back of the camera and inscribe the desired memoranda with this little stylus, and then hold to the light for a few seconds like this.

"The paper backing the film is of special patented manufacture, and permits the image impressed by the stylus to appear on the margin of the film, and as permanent as the picture image itself.

"Every negative you make should, at least, be dated, as you never can tell when it will prove of importance."

Impress fully upon the mind of the customer the great importance of the Autographic Feature—that it is an exclusively Eastman feature—convince them of the unwisdom of even considering a camera without this improvement upon it when Autographic Film, with its great advantages, costs no more than other film.



A broken promise can be repaired, but it can never be made as good as new.

The KODAK SALESMAN

The Great Appeal

We don't know much about advertising, so let us go and ask some man who is doing newspaper advertising if it will pay.

He tells you that newspaper advertising will pay when you have the right goods, fairly priced; when you have competent and obliging help; when your store is convenient for the majority of the newspaper readers; when your advertising is so worded and arranged as to attract the attention of the readers, and induce them to visit your store—and when these conditions exist you keep everlastingly at it.

He tells you that newspaper advertising will not pay if you run your advertisement once or twice and then quit; it will not pay with inferior goods and indifferent store service; it will not pay if your store is convenient to but a small quota of the readers of the newspaper, and that it will not pay without careful thought as to the wording (selling argument) and arrangement.

We size up these "pros and cons" and decide that it will pay us to advertise if our advertising is right.

Our purpose in advertising is to increase our sales as much as possible, so we must strive to interest the greatest number of readers.

On our way down to the store we pass the conservatory of one of the wealthy residents, and the thought comes to us "he could take beautiful pictures of his flowers."

Now we shall head our advertisement, "You can take beautiful pictures of your flowers with a Kodak." When we come to think it over we realize that conservatory owners are few and far between, so that such a selling argument would appeal to too small a number of readers to make it profitable.

We reflectively chew the end of

our pencil and come to the conclusion that we will make just a plain statement like this: "John Smith, Kodaks and Supplies. Developing and printing. 94 Main Street."

When we have this nicely set up it ought to be just about one hundred per cent. efficient; it tells just what we have to sell, and just where we are—fine!

Now before we phone the printer man let's think it over. Yes, it's a whole lot better than our first thought but it will only interest those already Kodakers, or those who may be considering purchasing what we have to sell.

Now let us look for the big appeal—the one that will interest the greatest number—and we don't have far to look—the soldier and his family. Kodaks to make pictures to send over there.

Pictures from home?—just listen to this from a letter from a young Belgian soldier to a friend in America:

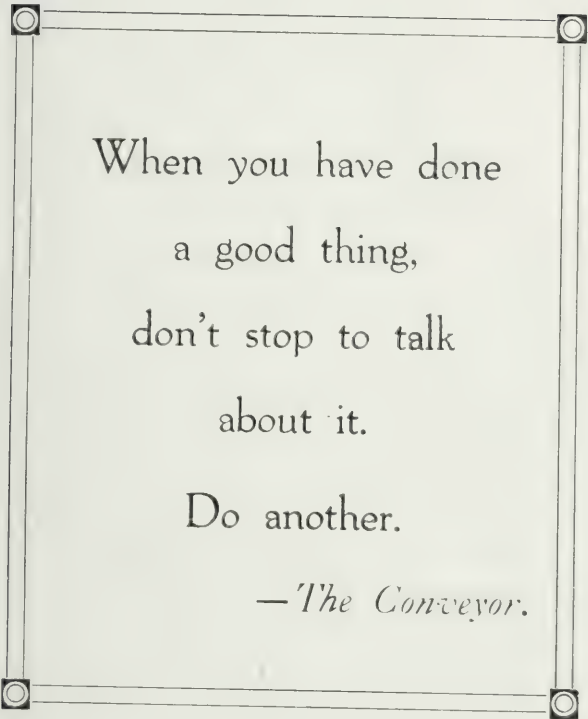
"And often I must take in my hand the pictures from home. I look at them all, one after the other, and they speak to me. Then I am once more at home—I listen, and I live again.

"Oh, if they only knew the pleasure they bring us, these pictures from home, there would not be one remaining in Belgium.

"All the pictures would rush towards us, even if they had to pass through the electrified wire of the frontier, or if they had to swim through the Yser Canal, I am sure they would come."

And to every boy in uniform—will pictures mean less to them?

Here we have the big, live, almost universal (these days) appeal for our advertising—it will pay us not only in dollars, but in keeping strong the hearts and high the hopes of every one of our boys.



When you have done
a good thing,
don't stop to talk
about it.

Do another.

—*The Conveyor.*

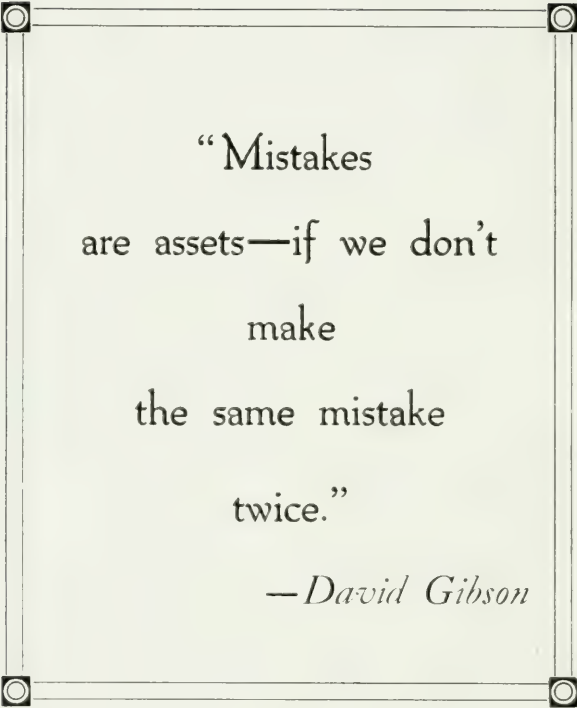


The **KODAK** **SALESMAN**

PUBLISHED BY CANADIAN
TORONTO, CANADA

KODAK CO.
LIMITED





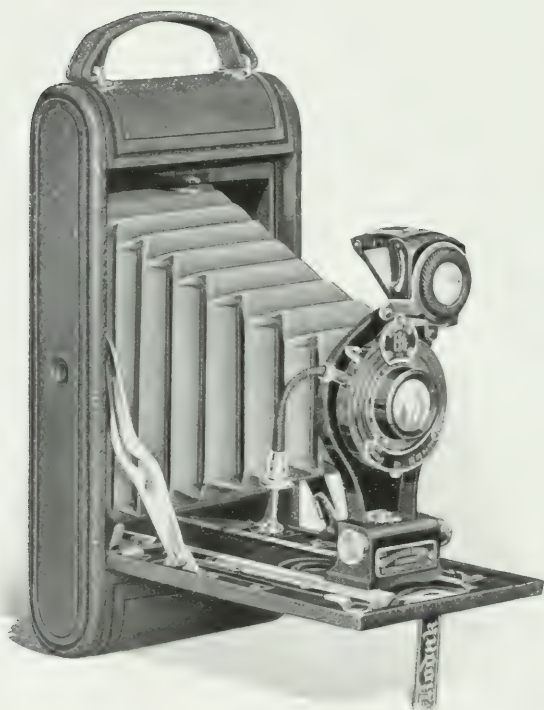
“Mistakes
are assets—if we don’t
make
the same mistake
twice.”

—*David Gibson*



LOOSE GUN POWDER HAS
LITTLE OR NO POWER.
BUT WHEN CONFINED
IN A CARTRIDGE IT DE-
VELOPS THE POWER TO MAKE OR
BREAK NATIONS. UNDERTAKINGS
REALLY WORTH WHILE NEVER
MEET WITH EASY SUCCESS, BE-
CAUSE SUCCESS IS FOUNDATIONED
ON ROCKS OF ADVERSITY.

U. S. R. Co.



Available

No. 1A Autographic Kodak . . \$18.50

There practically always has been a shortage of this model and many of your customers will be glad to see it.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 4

DECEMBER, 1918

No. 11

BETWEEN US

When the store purchases any lot of merchandise for sale it is with the intent of selling it at a profit.

No sales—sales too long in the making, and the store goes to smash.

Did you ever stop to think that you have to show the store a certain percentage of profit on its investment in you before the store can consider keeping you longer in its employ?

You are a part of the store's merchandising plan—and a valuable part if you are able to make it so—just as much as the goods on the shelves, or the building that houses the concern.

If the store buys an article for five dollars and sells it for ten it just doubles its money—makes one hundred per cent. profit, doesn't it?

It does not.

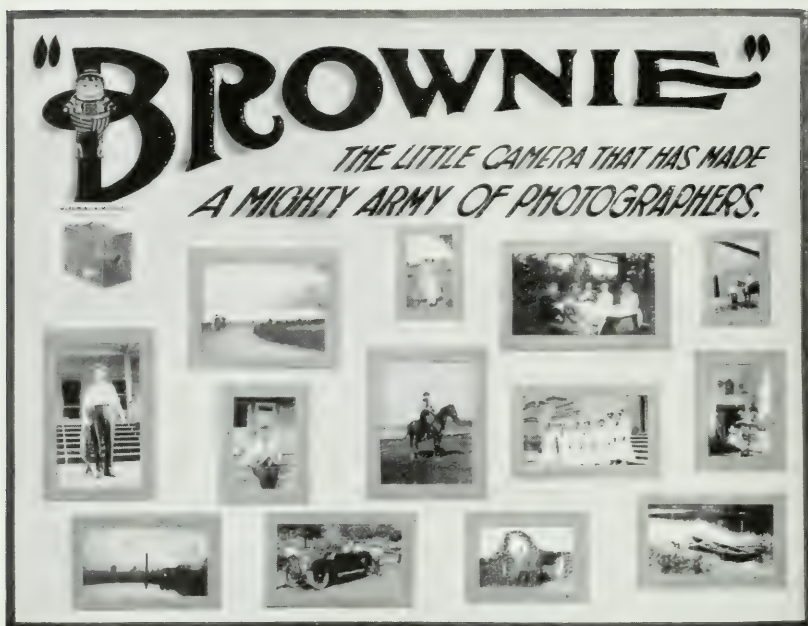
Before the store can figure its profit it must add to the factory cost every item of expense from the time it leaves the factory until it is delivered to the customer.

Whatever the store pays you as a wage is one of the numerous items, a percentage of which must be added to the cost before the store can take its profit.

The more goods you can sell, and the greater the service you can render the store reduces *your cost* to the store just so much, and increases the percentage of profit in the same degree.

What is your profit percentage?

The KODAK SALESMAN



A Pointed Display

Above is a reproduction of a composite sign used by Messrs. Gladwish & Mitchell, of Montreal, Que., to convey to prospective buyers the most definite idea of what can be done with Brownie cameras. Such a sign may be worked in a variety of ways, but it would seem to have its greatest force in conjunction with the presentation of a specific model of the Brownie line: Say the No. 2, which is shown in the upper left hand corner.

A display of Brownie cameras and their cartons, separately, will have an effect of strength and conviction, and the use of a card assembling a range of Brownie pictures will give the most pointed illustration. Such a display is easy to arrange, as is the illustration, for it is merely a collection of Brownie

enlargements on a piece of cardboard, with an appropriate title lettered at the top.



"Kodakery" for January

"The Picture Glories of Italy" (illustrated).

"Separate Fixing Baths for Negatives and Prints."

"What the Kodak Portrait Attachment Does" (illustrated).

"Photographing the Sun" (illustrated).

"The Fundamentals of Photography" (illustrated).

"Making White Margin Prints."

"Pictures That Tell the Object's Size" (illustrated).

The KODAK SALESMAN

Those Pictures from Home

"If they only knew
the pleasure they
bring us
I am sure they would
come."



One of the December magazine
advertisements (reduced)

*Translation of an extract from a letter written by
a young Belgian soldier to a friend in America.*

"And often I must take in my hand, the pictures
from home. I look at them all, one after the other, and
they speak to me. Then I am once more at home—I
listen, and I live again. It would be too much for me
to write you all that they say. But above all, they say to
me 'Au revoir.' I find them all a little thinner, and
Father and Mother a little grayer of hair. *Tiens!* if they
only knew the pleasure they bring us, these pictures from
home, there would not be one
remaining in Belgium. All the
pictures would rush towards us;
even if they had to pass through
the electrified wire of the fron-
tier, or if they had to swim
through the Yser Canal, I am
sure they would come."

IN THE FRENCH

Je change à cause des nouvelles
de la guerre. Je me rappelle
à la fois les images de la
patrie et les images de la
guerre. Je me rappelle les
visages de mes parents, de
mes amis, de mes frères, de
mes sœurs. Je me rappelle
les fleurs, les arbres, les
champs, les rivières, les
montagnes. Je me rappelle
les fêtes, les danses, les
jeux, les sports. Je me
rappelle tout cela, et je
me dis: "Combien j'ai
besoin de ces images!"

GUSTAVE GEBBERS

1482 Rue Compiègne, Arras (Belgique)

Thus writes Gustave Gebbers a Belgian boy of twenty
three. And your boy, our boys, will pictures mean less
to them.

As they look at them all, "one after the other,"
the pictures will speak to *them* of home, will keep them
cheerful in the days of waiting and when the storm of
battle breaks will send them forth with the high courage
that is born of love of home and of those things that are
clean and honest and right.

Your picture, the picture of your boy's friends and
of his home—let them talk to him—and may they help
him to keep light of heart until that day when in his
magnificent strength he returns to you a bronzed veteran,
a victorious crusader in the battle for democracy.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

The KODAK SALESMAN

Confessions of a Salesman



"NEARING the end of a week's trip on the road I discovered upon looking in my bag that I had come to the end of my supply of collars.

"Opening off the hotel lobby is the entrance to a rather exclusive men's furnishing store, so I passed through in search of the necessary linen.

"Instead of one of the young men I had encountered on previous occasions I was met by a trim shirt-waisted young woman, to whom I made known my wants.

"She looked entirely too young to have had any extended business experience, and I imagined I would mostly have to wait upon myself.

" 'A collar, please,' I commenced as a starter. 'Yes, sir,' and she turned to the stock and opened a box containing practically the duplicate of the collar I was wearing, and of the right size.

"I gasped; was this a sample of the inexperienced, inefficient woman help I had been hearing so much about?

"I said that the collar she had shown me was about what I wanted—'yes, sir, one fifty for a half dozen box.'

"No one collar sale for her if she could help it.

"I nodded a dazed assent to her half dozen suggestion, and was reaching for my roll when she stopped me by placing in my hand a new style clothes brush; she said

it was a new idea and a mighty good one; had me demonstrate it with a few tentative brushes on my coat, then took it from me and placed it on top of the box of collars in an inquiring yet final sort of way.

"She saw the gleam of despair in my eye, so she simply said, 'The price of the brush is one dollar,' and proceeded to wrap up the collars and the brush together—'two fifty, please.' I passed out the two fifty.

" 'Just how did I come to buy six collars instead of one, and that brush?' I demanded in as fierce a tone as I could assume. 'How much coaching on selling goods have you had, anyhow?'

"She laughed and said that her experience in selling goods could be encompassed within the last ninety days, and that just what did I mean by 'coaching.' She said that before her big brother had put on a uniform he had been so fussy about his clothes, and so she had a pretty good idea as to what would appeal to the well dressed man (get the subtle flattery—Oh, you women).

"So when she had a chance to go to work in a store that sold men's things she just looked around and saw all sorts of things that she thought would be nice for them to have, and when she had sold a man what he had asked for she just couldn't resist showing him some of the other nice things in the store.

" 'All right about that part of it,'

The KODAK SALESMAN

I said, 'but why six collars instead of one?'

"'O poof,' she laughed, 'how long would one clean collar last a traveling man?'

"'How do you know I am a traveling man?' I countered. 'Because you came in from the hotel lobby—if you were a resident you would have come in from the street,' all of which was pretty sound reasoning, don't you think?

"Now here was an inexperienced girl who kept her eyes and ears open, showed goods other than those asked for, because she felt that you ought to know about them, and she *sold* them because she was really interested in her job.

"She was new to the work, and her first enthusiasm had not worn off—and I doubt if it ever will, because she will continue to discover new angles in the selling game that will keep her ever interested.

"She is just a human being, and not an over sturdy one at that, and some days she will not feel quite up to the mark, and her selling punch will decrease temporarily in accordance, but I'll gamble that she will average up mighty well.

"The big idea—maybe *she* doesn't know it—is to be interested in your job. Do you suppose that us fellows who pound the road week in, week out, could stand the strain if we were not heartily interested in our jobs, and did not feel that we had the best goods on the market, and worked for the best firm in the world?

"There is no better way to get interested in your job than to study the goods you have to sell, and see how they can be used to advantage by your customers.

"Once you get this viewpoint, added sales are easy."

Complaints

Just how do you value a complaint?

When it happens to be your duty to wait upon a customer who has a complaint regarding some article of merchandise or store service, what is your attitude?

A complaint handled in a judicious and diplomatic manner affords one of the very best opportunities for making a firm friend for the store. Ninety per cent., or better, of the people are honest, and will listen to reason; so the remaining ten per cent. who may be dishonest, or unreasonable, or both, don't count.

You will frequently find that a complaint regarding merchandise is due to ignorance as to its proper handling or use, and where the amount involved is small it is better to offer immediate replacement, and then explain just why the customer failed to secure results.

Even when you know the customer is wrong, listen with all patience, not forgetting a smile, and then when you have the full story, if you have not the authority to adjust the matter immediately, call someone who has, meanwhile assuring the customer of complete satisfaction.

When it is a case of some part of the store service going wrong, apologize fully and make the customer feel that the store is most interested in retaining friendship and only too willing to make any reparation possible.

Don't pave the way for complaints, but when they do come, welcome them, because therein lies an opportunity to cement a friendship.

The KODAK SALESMAN

With the Ad Man

There are two classes of people who read newspaper advertising: those who are in search of some specific thing, and those who glance casually through the advertisements either during or after the reading of the regular news items.

The second class is by far the larger of the two, and so the merchant who makes use of the advertising pages of the local papers must in some manner contrive to secure and hold the attention of the casual reader.

The user of large space naturally has the advantage in attention-securing value over the one who is limited to a small space, yet attention may be secured and held, and goods sold, by means of advertisements of small size.

The amateur advertising writer, if we may put it that way, is quite apt to try and include altogether too much in the space at his disposal, and in consequence produces an advertisement too hard to be read at a glance, and so it will be passed over by the majority of readers.

The average photographic supply dealer, unless he is doing business in one of the smaller towns where advertising rates are low, is confined to the use of comparatively small space, and so for this reason he must be particular as to its attention-attracting qualities.

The safest plan to pursue is to consult with some one of the advertising experts connected with the paper in which you propose to advertise.

He will be familiar with the various styles of type, and will, or should, know how to have your advertisement properly set up.

He will be able to advise you as to the proper amount of wording

you can use effectively in any given space, and his services will be rendered without extra charge.

If sufficient space is at your disposal to permit the use of illustrations we would suggest your looking over the Kodak Cut Sheet which contains impressions of all the cuts supplied by us for dealers' advertising.

Every cut shown in our cut sheet has been selected with great care, drawn by good artists, and applies directly to the selling of photographic goods.

They are far better than any of the so-called stock cuts usually to be found in the average newspaper office. These cuts are supplied by us in any reasonable quantity without charge.

They should always be ordered by number, and shipped with other goods whenever possible.

We are at all times willing to criticise or make suggestions regarding any local advertising you may do. If we can help you just drop us a line.

DO

*Fill Out the
"Kodakery"*

Subscription Blanks

DON'T

Transpose Lenses



The KODAK SALESMAN



In Amiens

Under recent conditions selling Kodaks in Northern France had its drawbacks, as is witnessed by the accompanying illustration.

The view is of a portion of one of the main streets in Amiens, and demonstrates graphically the effect of a bombardment.

At the right of the picture may be seen the Kodak store of M. Caron,

apparently undisturbed, with the familiar Kodak sign very much in evidence.

We have every reason to believe that the rehabilitation of beautiful Amiens will soon be under way, and with it goes the wish that M. Caron and his Kodak Shop will be able to enjoy many years of peace and prosperity.



Ten Minutes *with the Boss*

I WAS sitting in a friend's office the other day, Sam, when he lighted a cigar, and without looking flipped a match into his waste basket.

"I just had all I could do, Sam, to keep from grabbing that basket and making sure that that match wasn't engaged in starting something. It was real criminal carelessness on the part of my friend; you talk with an insurance man or fire chief, Sam, and they will tell you almost every fire is due to someone's carelessness.

"Especially now that goods are so hard to obtain, and transportation is uncertain, every one of us should exercise every precaution to avoid fires.

"The Chief of the Fire Prevention Section of the U. S. War Industries Board calls attention to the fact that there are 1,440 minutes in the day, and that in that country there is an average of 1,500 fires per day.

"Now, Sam, these fires would not occur if people would only be careful.

"Just think, Sam, fires cost the people of that country over \$260,000,000 annually.

"This 'fire tax,' Sam, which the people have to pay, is worth more than all the gold, silver and copper mined in the country—and it is absolutely lost cash—never to be returned.

"The National Board of Fire Underwriters say that 28.9 per cent. of the fires could have been prevented to a certainty; a little over 23 per cent. were of unknown causes, which were largely preventable in all probability, and the balance partly preventable.

"Sam, preventable fires mean just carelessness; take my friend with the match—smokers alone were the cause of a damage amounting to over eight and a half million dollars.

"I don't suppose, Sam, that we fellows here are unduly careless, but it won't do a bit of harm to caution the boys a bit.

"Ask them to be careful with matches; to keep an eye open for any of the electric fixtures where the insulation on the wires seems to be worn or broken.

"Oily rags or waste frequently cause fires by spontaneous combustion; boxes piled too close to heating apparatus may choose a moment after business hours to start something.

"Rats and mice seem to have a propensity for chewing matches just where the resulting flame can find something to work upon.

"Of course, Sammy, I don't ask you to reason with any rat or mouse you happen to see skurrying across some dark passage, but we can be careful about leaving any matches where they can get at them.

The KODAK SALESMAN

"You see, Sam, the after effects of a fire are a good deal more than just the loss of the goods and fixtures.

"If you should happen to have a fire here that cleaned the place out, full insurance would only partially reimburse us.

"It might be months, and surely weeks before the store could be repaired and new stock obtained, and meanwhile there would be the possibility of some of the help being laid off until we could resume business.

"We might have to find another location, perhaps not nearly so good as the one destroyed, with a resulting loss of business.

"But back of all this would be the inconvenience to our customers.

"Of course, Sam, lots and lots of our customers would stick to us through thick and thin, but just the same let them, even for a short while, have to go to some other store for their needs, and you would find quite a percentage failing to come back to us.

"So you can see, Sam, how just one little act of carelessness may have a far reaching and decidedly disastrous effect.

"President Wilson, with all the other tremendously weighty matters on his mind, has given thought to the matter of fire prevention, and recently remarked: 'Preventable fire is more than a private misfortune. It is a public dereliction. At a time like this of emergency and of manifest necessity for the conservation of national resources, it is more than ever a matter of deep and pressing consequence that every means should be taken to prevent this evil.'

"Sam, let's do all we can both here and in our homes to avoid this tremendous loss and waste."

Crushing Retort

Algy—"When he called you a fool what did you say, dear boy?"

Reggie—"I told him that some chaps don't know enough to keep their opinions to themselves."—Boston Transcript.



He was looking for a chance to pop the question and the girl was not averse. "Did you pay my little brother to remain out of the parlor?" she asked.

"Yes. I hope I was not presuming."

"You were not. But if you paid him, I won't." They're engaged now.—Louisville Courier-Journal.



Father—"You have been running ahead of your allowance, Richard.

Son—"I know it, dad. I've been hoping for a long time that the allowance would strengthen up enough to overtake me."—Boston Transcript.

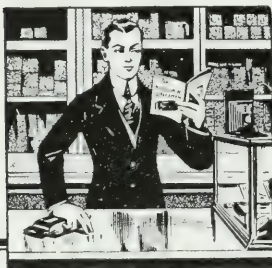


The man who makes work of his pleasure doesn't always make pleasure of his work.



It's a poor rule that won't work both ways, but a poorer one that won't work our way.





The Primary Page *for the* Beginner Behind the Counter

LET us start off with a bit of sound advice: take a copy of the Velox Book and study it thoroughly. Don't just read it over once, but really study it.

It is a very simple matter to make good Velox prints, but the great trouble with many beginners lies in the fact that they are in such a hurry to see results that they do not take time to read and study the directions for manipulation.

Aside from paying proper attention to the selection of the right grade of paper, and giving heed to the directions regarding development, fixing and washing, the beginner is quite prone to make still another error.

This error consists in overworking the developing and fixing solutions, or in attempting to use solutions which have deteriorated.

The beginner wishes to make just a very few prints, so he mixes up the contents of a tube of developer powder, or an ounce or so of Nepera Solution.

When he has made the few prints he desires, he pours the developing solution into a bottle to be used at some future time; this is mistaken economy because developers do not keep well in solution, and soon become badly discolored and useless.

Not knowing this, the beginner tries to use this solution at a later date, and fails to secure results.

The fixing solution will keep much better, and can be used over

again until its strength is exhausted, but the trouble is, the beginner does not know when the fixing solution *is* exhausted, and so continues to use it after it should have been discarded. The result is prints that soon turn yellow and deteriorate generally.

One pint of the fixing solution prepared by the formula given in the Velox Book will fix one-half gross of 4 x 5 prints.

So it will be well when amateurs show you muddy or badly discolored prints, to inquire as to how they have used their solutions, and their trouble can usually be traced to the foregoing.

Too many amateurs, and particularly the beginners, think chemicals are just chemicals, and so through a mistaken sense of economy they buy the cheapest obtainable.

With many chemicals there is a big difference photographically between the ordinary "commercial" grade and the chemically pure or "C. P." grade.

The cheaper, or "commercial," grade will usually contain many impurities; some of these impurities may absolutely defeat the proper action of a solution, while others are inert, that is, having no chemical effect at all on the solution, but they also work against results, because the proper photographic strength can not be determined when they are present.

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As a matter of fact, chemicals photographically right cost but little, if any, more than those unsuitable for use.

You should urge on every occasion the purchase and use of the Kodak Tested Chemicals.

Now if you but will stop to think a moment you will realize that this advice is given for a much more important reason than in securing the profit we may make on their sale.

As the largest manufacturer of sensitized products in the world, it is of paramount importance to Kodak that the best possible results be obtained from their use, so it is most decidedly to our interest to see that photographically right chemicals be employed.

With an organization such as ours, it has been possible to provide unequalled facilities for the proper manufacture and testing of everything that has to do with our products, and so you can rest assured that every chemical or chemical preparation bearing our C. K. Tested Label is, in every instance, absolutely right for the purpose.

On the front cover of the Velox Book you will find under the title, these words: "The working of a simple paper told in simple terms."

No matter how simply you may tell the story of any product that has to do with optics or chemistry, certain technical names must here and there be used.

So, to fully live up to the sentence on the front cover, there has been included in the Velox Book a glossary of all words or terms difficult of interpretation by the inexperienced.

Study the Velox Book thoroughly. You will find it a big help to you in many ways in giving your customers real service.

The Big Secret

Every successful salesman has made a study of salesmanship, at least as applied to his own problems, though very often he makes such study in a subconscious way.

When a customer asks to be shown any article of merchandise that requires some amount of explanation or demonstration, he immediately recalls the arguments and methods which he had successfully employed before in selling the same goods.

He also recalls any false steps he may have made on other occasions when he failed to land the customer.

You may say that such thought is only employing his past experience, and does not indicate any study of selling. Just the same every salesman is on many occasions the purchaser, and when he is on the buying side of the counter he either consciously or unconsciously absorbs any good selling methods used upon him.

It is seldom that you can get any salesman to admit that he works along definite lines, though it is quite possible that he works just that way.

Here is a case in point where the salesman was awakened to the necessity of making selling a definite plan, and just how this awakening came about.

He said that when he first started out he gave but little thought to the arrangement of details. Selling was simply a matter of telling a man about what you were selling in a way that would make him want to buy it.

One day he attended a Chautauqua in a little town, and heard one of the speakers make a most effective selling presentation.

In spite of the fact that he was speaking on behalf of convicts, he

The KODAK SALESMAN

ended his address with every man, woman and child sold. This is how he did it: he did it by getting his audience to agree with him through habit.

He told them that their Province was ahead of any other when it came to prison reform. They agreed with him. He introduced other points, in no way relative to his proposition for the same purpose, and when the climax came it never occurred to them to challenge him—they just naturally agreed.

This demonstration convinced our salesman friend that the big secret of successful salesmanship was to get the buyer's mind moving in the right direction so that when you reached your point he would be in an agreeable frame of mind.

He makes it a practice to get the buyer to grant him small favors early in the interview, such as the loan of a pencil or of a sheet of paper, as a means of getting him into a condescending frame of mind. Later he brings up points with which he is bound to agree, avoiding statements which he might challenge.

All through the interview he tries to get the buyer to do his will, beginning with trifles, and ending with signing the order.

Now you may not get any particular thought out of this that applies directly to your own proposition, and again you may, however, let it drive this one thought home: "The big secret of successful salesmanship is to get the buyer's mind moving in the right direction, so that when you have reached your point he will be in an agreeable frame of mind."



The Business Letter

Supposing it falls to your lot to write or answer letters for the house. Business letters are written to sell goods, and to make and retain the friendship and good will of patrons present and prospective.

There are good letters and poor letters. The good letters are those written by people who have studied the art of good letter writing, and we are glad to offer a few pointers given by an authority:

"Brevity and completeness are the vital elements of a letter.

"Tell your story in one hundred words if you can. The average man or woman gets tired after reading five hundred words. The busy man balks after three hundred.

"Get the attention of your prospect in the first paragraph if you can. If your prospect doesn't know you or your product, don't crowd him.

"Consider your first letter your first call to get acquainted, and to secure an invitation to return by appointment to sell your goods.

"A letter sent without request goes to a stranger. A letter in answer to an advertisement is an invitation to have your salesman call, or send your selling talk by mail.

"There should be a reason for every letter written. Plan your letter to fit the reason for writing it.

"The big 'I' and 'We' and little 'you' has kept many letters from producing.

"If you are selling a product put the personality of the product into your letter, and not your own.

"Be as courteous to a prospect in a letter as you would be to a visitor in your store or office.

"If your letter is in answer to one asking for information, that is

The KODAK SALESMAN

the subject your prospect is interested in.

"Answer his questions clearly and concisely, without getting too smart or snappy, because your prospect thinks you know what he wants to know. If you don't know ask someone else who does know; then answer the question correctly.

"It is your prospect's business to ask questions, and yours to answer them cheerfully and intelligently, if your letters are expected to produce.

"Your prospect is interested in what your product or proposition will do for *him*, not what it means to you or a third party."

Business men generally are paying more and more attention to the writing of good letters; they are rapidly eliminating obsolete and useless words and phrases, telling what they have to tell in a plain, straightforward way, and with the same courtesy they would afford were the person addressed before them in the flesh.



That Fight with Moriarity

Tom Dreier (not Thomas,—just Tom) makes a specialty of helping manufacturers and merchants sell goods, and from all accounts he has had a fair average of success.

Tom would have made a success as a preacher because his sermons would never bore you. Usually when Tom wants to pound home a truth he puts it in the form of a story. This is one of his latest which may or may not contain a moral for you:

"Dick Fuller, who runs the Old Corner Book Store in Boston, told me the other day that when he was

a youngster in school there was a tough young fellow by the name of Mike Moriarity, who was always beating up the other youngsters.

"'One day,' said Dick, 'some of the fellows came to me and said they were sure that I could whip Moriarity. I denied it; I knew that I was no fighter. But every day or so my friends would tell me what a wonderful fighter I was. Of course, I had never done any fighting to speak of, but it was not long until I began to believe what they said.

"'After a while I told myself that I was a great fighter. In time I was convinced that Moriarity's reputation was doomed to be dimmed. One day after school I walked up to Moriarity and said to him, 'Mike I can lick you.' Mike never said a word. He calmly drew back his fist and knocked me flat. That ended my ring career.'

"Dick admits that he learned then and there not to indulge in talk unless he had the punch to back up the talk. Many a salesman goes up against Mike Moriarity's of buyers with no more knowledge of their goods and of the principles of salesmanship than Dick had of himself and the science of fighting with his fists.

"Every salesman must know his own powers. When some Moriarity knocks him down and gives the business he wants to another fellow, he should blame himself. He will get business according to the quality of his goods and his selling strength."



It's all right to put your best foot forward, but let the other one catch up with it.

The KODAK SALESMAN

A Bit More About Enlarging

(See November Primary Page)

In the Primary page of the November issue we gave a little talk on the making of enlargements, and because it was the "Primary" Page we were a bit conservative in stating the degree of enlargement that could be made from a given size of negative.

We stated that a Vest Pocket Kodak negative could be enlarged to post card size, and that eight by ten enlargements could be made from a four by five negative.

Such degrees of enlargement will meet the requirements of the average amateur because most of his choice pictures are mounted in albums and consequently are viewed at close range.

As all those of you who are familiar with enlarging will know, much greater proportions of enlargement than those given above can be attained, and prove entirely acceptable when viewed from a correspondingly greater distance.

For display purposes we have frequently made enlargements forty by sixty, from four by five negatives; we say forty by sixty instead of forty-eight by sixty, because the maximum width of the paper is forty inches.

In fact we have often made enlargements of even greater degree where we have selected but a portion of the original negative for enlargement.

Theoretically the enlargement could be extended to almost any size, using two or more widths of paper for the purpose, by overlapping the edges so the dividing line would not be apparent.

But it must be remembered that imperfections in the negative almost

invisible in a contact print, or in an enlargement of medium proportions, become painfully apparent in an enlargement of high dimensions.

On the other hand, where we view the enlargement from a distance, increasing in proportion to the size of the enlargement, we have the same visual effect as when viewing an enlargement of lesser proportions at a closer range.

In making our enlargements for store display purposes we always have to take this into consideration, figuring the average distance from the wall of the store to the aisle or counter from which the picture is seen.

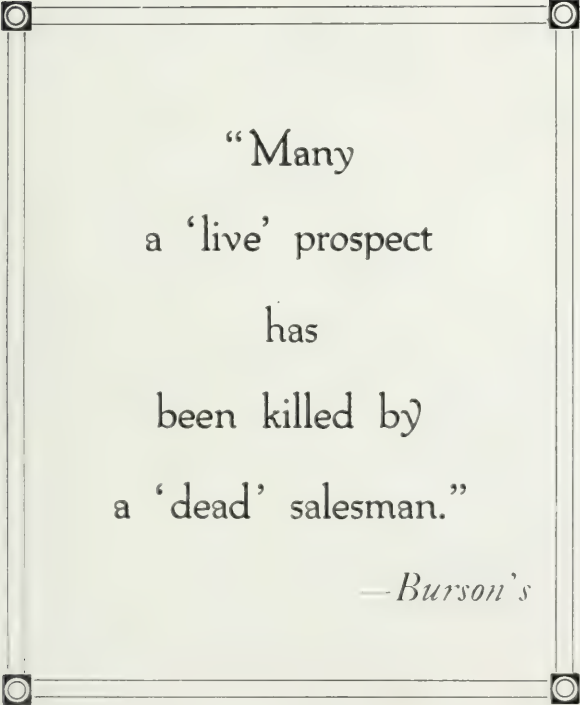
The best evidence we can give of this, and of the wonderfully fine grain of Eastman film is to ask you to consider the size of the pictures thrown on the screen in the average high grade motion picture theatre.

Here we have an enlargement from the tiny films $\frac{3}{4}$ by 1 inch to pictures fourteen feet and even more across. In the larger theatres it is often over one hundred feet from the screen to the projection booth, and the large image is necessary to afford every one in the audience a picture of adequate size.

If you will recall the earlier days of motion picture theatres, when the seats were placed up to within a few feet of the screen you will recollect that the pictures viewed from so short a range were not so agreeable to the eye as when viewed a few rows further back.

Enlargements can be made to almost any size, it only being necessary to view them from a correspondingly increasing distance to retain all the effects of the original negative.





“Many
a ‘live’ prospect
has
been killed by
a ‘dead’ salesman.”

—*Burson's*



